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THE MUSICAL TIMES,

And Singing Class Circular.

JUNE 1, 1872.

MUSICAL SHORTHAND.

SOME one says somewhere, in some book or another, at this moment unattainable to the present writer, that the inventions of greatest benefit to man, have been the result of—not so much hard, laborious, and concentrated effort and industry, as of—idleness. While most people ardently echo the wish of the poet:—

“Could a man be secure
That his life would endure
As of old, for a thousand long years”

—to the end that arts might be known, and acts done; they know, as the writer of the same poem expressed, that “we have but span long lives,” and it is desirable to make the best of our measure of time, by easing by every means in our power the labour which all must carry out, as his share in the inheritance from our proto parent. Familiar examples of machinery and contrivances, having as their several objects the commodious expedition of work, will at a very slight effort of memory present themselves at once to the reader, therefore it will be as well to state that hard, dry and trite disquisitions upon the use and value of machinery as aids to idleness, are foreign to the present purpose, for as the heading implies it is of a very modest method of diminishing work that it is proposed to treat of in this Paper, but one, it is believed, that will not be entirely without interest to the musical reader.

Every system of writing music is more or less a process of shorthand, but the most important of the many attempts to convey by the simplest means the greatest number of musical ideas, is undoubtedly that known by the name of Thorough Bass or Figured Bass, which, without desiring to raise a controversy, may be fairly stated to have been most generally made known by, if it was not the invention of Ludovico Viadana, in 1605. Viadana was at first Maestro di Capella in the Cathedral Church at Fano, a small city situate in the Gulf of Venice, in the Duchy of Urbino, and became organist of the Cathedral of Mantua, during which later period he produced the invention for which he deserves the grateful remembrance of every musician. It is said that he was so skilful a performer that he “was able to raise more admiration in the minds of the hearers with one touch upon the organ, than others with ten.” He was the author of many works, the titles of which are quoted by Sir John Hawkins in his “History of the Science and Practice of Music,” each one being of interest as containing his great claim to the gratitude of posterity, his invention or rather perfection of figuring a bass; these works bear dates varying between 1612 and 1620. Later enquiry has shown that the practice had been adopted before it is stated to have been used by Viadana, as there exists a work by an Englishman, Richard Deering, published in Antwerp in 1597, entitled “*Cantiones Sacre quinque vocum*,” in which the bass part is figured with a 6th whenever that chord occurs. Two years later than Viadana is said to have invented figured bass, and but five years before his publications on the subject, namely, in 1607, Gregory Aichinger, a German, printed at Augsburg, his “*Cantiones ecclesiasticas a 3 et 4 voc mit einem general bass*.” Viadana's right to the invention was first asserted some sixty years after by Wolfgang Caspar Printz, and as his testimony has never been called into question, the honour still rests with Viadana, even though a priority of dates of publication may be urged in favour of either Deering or Aichinger. But to whom the credit may rightly belong, musicians of succeeding generations have benefited by the discovery, and, strange as it may seem, have added but little to the original scheme. The other plans of musical shorthand that have been propounded have not been so thoroughly useful or satisfactory, and therefore have been swallowed up in the “great waste-paper basket of the remorseless editor, Time.” One of the most remarkable of the propositions for shortening musical notation was that made about the year 1670, by Thomas Salmon,

Rector of Mepsall, in Bedfordshire, entitled “*An Essay to the Advancement of Music*, by casting away the perplexity of different clefs, and uniting all sorts of music, lute, viol, violins, organ, harpsichord, voice, &c., in one universal character:” in which he substitutes in the place of the usual clefs, the letters B for the bass, M for the mean or middle part, and Tr. for the treble, proposing thereby to facilitate the practice both of vocal and instrumental music. The book was published in the name of John Birchenshaw, a noted musician of the time, as it was probably thought that a work suggesting reforms in music would come better from a musician, than a mere master of all polite arts except music. Salmon seems to have concluded that the clefs in ordinary use were hard to acquire, and in this conclusion his scheme for an amended notation was founded. That it was never adopted was partly owing to the fact that it was practically useless, and partly because of the violent and virulent attack made upon it by Matthew Lock, who exhibited all its absurdity, in language that is amusing for its quaintness, and shocking in its coarseness. The treatise; its answer; Lock's “*Present Practice of Music vindicated*,” a letter of Playford's printed at the end of Lock's reply, showing that Salmon's scheme would introduce more difficulties than those it proposed to smooth away; together with a scurrilous piece of buffoonery called “*Duellum Musicum*,” written by John Phillips—are only to be met with in the libraries of the curious; and a student of musical literature who can read either work without being ashamed of the licence allowed in controversial language of the time, must be rather more curious in his tastes than the collector who preserves such works. Salmon was undoubtedly a clever man, and was one of the first who divided the octave into correct mathematical proportions or ratios; and it was probably owing to the fact that he was a mathematician that he knew so little about practical music—which is, and always will be, completely independent; and his dogmatic assertion of error provoked the wrath of a musician like Matthew Lock. The failure of his plan seems to have deterred others from trying to reduce music to simpler rules than those in practice, for there are virtually no other propositions towards attaining a short way in music, until the introduction of that system now known as the Tonic Sol-fa. Before saying anything further of this, there is another plan of writing Musical Shorthand to be mentioned, that may serve as a passing amusement, even if it be without profit to the reader.

This work was called “*Musical Stenography*,” and was written in 1810, by J. Austin, of Glasgow, whose portrait, surrounded by a design similar to the dial of a compass, with quotations from several poets relative to music, in the outer circle between the cardinal points and their subdivisions serves as an illustrated title prefixed to the work. The page is a very large folio, and contains besides the above mentioned matters a list of the qualifications of Mr. Austin, which entitle him to speak on the subject; but as neither here nor in the body of the work can it be gathered that he was anything more than a mere dabbler in music, for he confesses in one place that he is “too general a Practitioner to be master of any one instrument,” the worth of his authority is at least questionable. The work was printed from copper plates, and was published in London, at the small charge of one guinea.

Employing the author's own words as nearly as possible, we read that “the design of this work is to represent to the musical world, a new, concise, and universal method of writing music, completely on One Line Only, and adapted to all kinds of vocal and instrumental Music and Musical instruments, whereby an expert writer may note it down as he hears it performed, so that to those who make it their Amusement or Profession, it will be equally interesting, together with the pleasure of improving and profiting by the Art.

“The Stenographic music was at first only intended as an appendix to a new, improved, and universal system of Shorthand writing founded on a Mathematical figure, containing the whole Alphabet, never before exhibited, but having by degrees necessarily swelled to the present size, they are published separately.

“By this new system fewer instructions will be requisite for obtaining a knowledge of performing Music, the price and trouble of writing it considerably reduced, and a new field

open for lovers of the art, and those who have occasion to write much; although it is by no means imagined that Old Practitioners will adopt this System of Notation, and entirely reject all former ones, yet it is presumed that at least it will prove itself to be of equal utility in music, as Stenography is essential in various branches of business. Although this system is so simple as to be acquired in four or five hours, even by a child, or any person unacquainted with the art, it includes every Notation in Music, and does away with several inconveniences which retard and embarrass the Performer, and puzzle the Learner. Several descriptions are plainly illustrated by Mathematical figures, Arithmetical tables, &c., which baffle, and are far superior to other modes of description, even though they occupy numerous volumes.

"Tone is here analysed, new degrees of Temperament discovered are Mathematically proved, which were never before described or even named. Transposition and Temperament are shown by a wheel Tonometer, with the different degrees of acuteness and gravity, besides the sharps and flats for the Complete Major and Minor keys. Many amateurs on seeing them wished for Copies, which could not have been more easily procured than by engraving the whole: this is now done, for those who are pleased to look upon the undertaking as a public Benefit or pleasure, to themselves and their young friends.

"Errors and omissions, though each are sedulously avoided, will not appear surprising, if the Nature of the task is considered; but if Prejudice be mute, and Candour take the lead, imperfections will vanish, and, when observed, be corrected.

"The Author has all his life been fond of musical researches, both of the Theory, practice and mechanism, but he is too general a Practitioner to be master of any one Instrument, yet, as a Subscriber, he has joined, along with the first performers in the kingdom, at the Gentlemen's Subscription Concert, Glasgow.

"To conclude—if the shorthand writer is pleased in taking from the mouth of an orator, the musical Stenographer will be no less so, when catching those dulcet sounds which vibrate through the soul, convincing her that she is more than mortal.

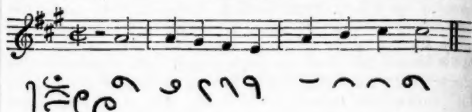
"N.B.—This method of engraving write (*sic*), on copper-plate never before exhibited to the public."

After an introduction setting forth the advantages of accumulating knowledge and of diminishing labour, he proceeds to describe his system, which he says "is made up of the five most simple and distinguishable characters—

ICPPE

reversed and inverted into four positions, all made at angles of 45 degrees, or the eighth part of a circle from the centre, the Cardinal points being horizontal and perpendicular." After explaining the use of these characters (not in the clearest manner it must be admitted), he gives what he calls "a Modern Ravallement or general scale, on the complete keys" of a five-octave pianoforte, and then, after describing the mathematical proportions of the notes of the scale, not quite correctly as far as figures are concerned, or lucidly with regard to diction, he shows the method of transposition by sharps or flats by his "Tonometer." This is done by a scale of eight notes distributed at certain distances, to allow for the difference between tones and semitones, engraved in a circle like an ordinary compass; this circle is made to revolve upon a centre pin upon another circle similarly disposed, but of larger diameter. The arc of this wheel is thus described—"When C, the natural major key, on the moveable wheel is set opposite to C, or A the natural minor key is set opposite to A, on the other wheel, the whole of the notes or lines, &c., on both wheels are unison or opposite each other; but when any tune is transposed by C for the major keys, and by A for the minor, and the moveable wheel is set one or more tones or semitones higher or lower, then so far as the notes, or lines upon the fixed or outer wheel, so much more acute or grave those notes on the outer wheel ought to be played or sung, so as to correspond with those on the moveable wheel, in order to preserve the notes of the tune at the same distance from the key when so transposed, as they

were when the same tune was performed in the natural key; owing to the variation of the equal, but enharmonical division of the major and minor tones by sharps and flats, which equal divisions do not agree with the perfect calculation of musical sounds, of which the natural scale is composed." This was doubtless very lucid to the author at the time he wrote it, but language changes so rapidly that it is perfectly incomprehensible at the present time. The means of explaining the reason why Mr. Austin's system has never become so general as a "science" which can be easily learned in four or five hours should be, may be found in this description, which is unfortunately no explanation, for if he takes so much trouble to complicate a simple thing, it will be readily inferred that the more difficult matters in music would become hopelessly involved by this system. Later on he gives the signs for the "Accidental musical characters," in which he includes clefs, moods or time signs, bars and marks of expression. The nature of these signs will be best seen in juxtaposition with his notation of the first line of what he calls Psalm cxliv., a tune better known as the Old Hundredth:—



It is scarcely necessary to quote more, as it will be seen that the trouble it would cost to acquire this system is greater than its worth. One great drawback to it is that, while it professes to impart the means of writing down any tune sung or played which "may strike the hearer's fancy," it does not attempt to give any instruction as to how the hearer is to tell the sound of the several notes, the key in which a piece is played, or the relation of the intervals one with another, so that instead of being a means by which the "dulcet sounds which vibrate through the soul" may be transferred in one line in shorthand, Mr. Austin's system was a complicated method of copying music in twice the usual time that an ordinary writer would take. In order that a method of Musical Shorthand should be complete, it is necessary that every musical sound alone or in combination should always present the same appearance to the ear as an ordinary word does; but as every musical chord is capable of as many changes as there are notes, and as the effect of a chord often depends upon the peculiarity of its distribution, and the manner in which it is presented by either voices or instruments, or both, it follows that the permutations of a tone or chord are more in number than the letters of a word can make; and, moreover, as it is only the bare word without permutations that is repeated by ordinary shorthand, the tone of voice being left entirely to the imagination, it is difficult to entertain the notion that any other system of Stenography can be found to be applicable to music than that already in practice.

All attempts at shortening music writing must be based upon the system at present in use, if it is intended that they shall be of general application, whether they be for writing or teaching, and for this reason the Tonic Sol-fa method, excellent as it is to a certain extent, is on the whole unsatisfactory; for although it is available in simple music for single voices and instruments, it is worthless for combinations such as full scores, while for chromatic music, its difficulties are greater than those of the usual method; moreover most pupils taught by the Tonic Sol-fa having arrived at a certain point, and wishing to proceed farther, have often to retrace their steps, and to begin where they should have begun at first, if they really wish to know anything at all about music. The method, therefore, is an incomplete and narrow one, and its success is not owing to its own claims to merit, so much as to the earnest enthusiasm of its teachers.

Busy musicians often long for a quick means of preserving ideas, and would gladly welcome any practical method towards attaining that object, so that with this fact in view, it will not excite wonder when it is told that they have been startled and gratified by the occasional announcement, copied from some scientific journal or another, that an invention has at length been completed in America, of all musical countries in the world, by means of which composers and performers

upon the pianoforte may have their improvisations and performances written down for them, without the trouble and labour of putting pen to paper themselves. This invention was to have been exhibited at the Crystal Palace of 1851, again in 1862, and the expectations of the musical world were excited to the highest pitch to behold and become possessed of an instrument that would fix for ever the fugitive thoughts of a composer,—often more beautiful than those rendered permanent by manuscript or print—and perhaps give rise to a possible extension and development of ideas suggested in such wonderful works as Beethoven's Ninth Symphony; but as no mention of the invention is found in the catalogues of either of the exhibitions, it is supposed that it is jealously kept in America, and constantly employed in the manufacture of popular ballads and nigger melodies, and this supposition receives some degree of colour from the fact of the great likeness which all bear to each other, a likeness which could only be the result of a mechanical operation of the most commonplace order.

W. A. BARRETT, Mus. Bac.

CRYSTAL PALACE.

THE Thanksgiving Festival for the recovery of His Royal Highness the Prince of Wales, which was given on the 1st ult., was in every respect an unqualified success. That Mr. Arthur Sullivan was commissioned to compose a "Te Deum" in honour of the occasion, could not but give universal satisfaction. Such a ceremonial should be truly national; and assuredly if the voice of England is to return thanks through the medium of a grand musical work, an Englishman is the most fitting person to select for its composition. Mr. Sullivan has approached his task in the proper spirit, and, with the knowledge that he could command enormous resources for the due presentation of his ideas before the public, has written his "Te Deum" for soprano solo, chorus, orchestra, organ, and military band, the latter, however, only being used in the final movement. We will not here attempt a detailed analysis of this elaborate composition—especially as a minute examination of its merits will be found in our reviewing columns—but must content ourselves with saying that it will thoroughly support its composer's reputation. The scoring throughout is masterly in the extreme, and the severest writing in the work is far the best. The fugue in the first number, commencing on the words "To Thee all Angels," is bold and vigorous; and even finer is that in the last movement, the Mendelssohnian character of which by no means detracts from its merit. The piece which we think produced the greatest effect was No. 3, "The glorious company of the Apostles praise Thee," and most deservedly so, for in our opinion it contains the finest choral writing in the work, the first Gregorian tone being introduced with a variety of harmony in the highest degree interesting; and a very excellent canon, occurring on the words "Thou art the King of Glory," with a skilful orchestral accompaniment, amply proving Mr. Sullivan's power of grappling with the most solid school of sacred composition. The solos (given with much devotional feeling by Madlle. Titiens) formed an effective contrast with the choral portions of the composition; No. 4, "When Thou tookest upon Thee," in B minor, being by far the most successful. The introduction of the military band at the conclusion of the work created much surprise, but there can be no question of the grandeur of the effect; and, the festive character of the occasion taken into account, the innovation could scarcely perhaps be deemed inappropriate. The execution of the "Te Deum" was by no means satisfactory, more especially as far as the choir was concerned; the singing was in many parts slovenly, and several of the leads were sadly wanting in that precision which is essential to the success of a work of this pretension. At the conclusion of the performance Mr. Sullivan was summoned into the orchestra, and warmly greeted by both the audience and the executants. A miscellaneous selection followed, in which Madlle. Titiens, Signori Fancelli and Foli took part. The entire performance was conducted by Mr. Manns with his accustomed care and judgment. The attendance was very large.

HER MAJESTY'S OPERA.

In chronicling the events at this establishment during the past month, the first place must be given to Signor Campanini, who made his *début* on the 4th ult. as *Gennaro*, in "Lucrezia Borgia," and achieved a success which, in every

respect, was most legitimately earned. The appearance of a pure tenor singer, with a chest voice, which he produces in a perfectly natural manner, even in those passages where great dramatic passion is demanded, seemed at first to take the listeners somewhat by surprise, accustomed as they had long been to the ranting school so carefully nursed by the unreal music of Verdi and his imitators, and it was some time, therefore, before Signor Campanini obtained a firm hold of his audience; but the applause, at first encouraging, gradually grew into a spontaneous expression of admiration; and in the scene where *Lucrezia* presents to him the poisoned cup, there were not two opinions in the house as to the new comer's exceptional capabilities. Not only the lessee of Her Majesty's Opera, but the musical world in general, may be warmly congratulated on the advent of Signor Campanini, for he brings to us the true method of vocalization which we feared had departed with Signor Mario, and will, we trust, teach the public to demand in future some higher qualifications from a great tenor than the possession of a good *ut de poitrine*. As *Edgardo*, in "Lucia di Lammermoor," Signor Campanini again proved his right to the position which he obtained on his first appearance; but his voice had suffered slightly from the effects of our "balmy May," and, although highly successful, he perhaps scarcely did himself full justice. On the production of "Lucrezia Borgia," another *début* was that of Signor Rota, as the Duke. With a powerful voice, he seems to possess much dramatic faculty, and will no doubt, when a certain amount of nervousness wears off, become a valuable member of the company. He has since appeared as *Antonio*, in "Linda di Chamouni," and sang the whole of the music so well as to elicit the warmest applause, and an unanimous recall after the "malediction scene." In the same opera Miss Kellogg (who will be remembered as having held a high position at Her Majesty's Theatre some few years since) re-appeared as the heroine, and was received with unqualified marks of approval, "O luce di quest'anima" being enthusiastically encored, and the audience insisting upon several "recalls." This success she has followed up as *Lucia*, in Donizetti's opera, and there appears every probability that she will continue a favourite during the remainder of the season, in spite of her many rivals. The *début* of Madlle. Roze, as *Margherita*, in Gounod's "Faust" did not create a sufficiently good impression to warrant us in anticipating that she will take a permanent position at this establishment. We think that she scarcely acted wisely in selecting for her first appearance a part so intimately associated with the triumphs of the greatest artists; but she must, of course, abide by the result. Madlle. Titiens and Madlle. Marimon have appeared during the month with much success in their well-known characters; but, with the exception of those for which Signor Campanini is cast, the tenor parts in the operas are still weakly supported.

ROYAL ITALIAN OPERA.

THE first appearance this season of Madame Adelina Patti attracted one of the largest audiences ever seen at this establishment. Meyerbeer's "Dinorah" was the opera selected for the occasion; and as her impersonation of the heroine is not only one of her very best, but one universally known and appreciated, it is needless to do more than record that she returns to us with even an increased power of voice and facility of execution, both of which qualities were so conspicuously displayed in the "Shadow Song" that she was literally overwhelmed with bouquets, and twice recalled to receive the enthusiastic applause of her delighted listeners. She also created a profound impression by her performance of *Leonora*, in "Il Trovatore," which was announced to be "for the first and only time this season;" and although her warmest admirers can scarcely accord her the highest place on the lyric stage as an exponent of the deepest passion, it is impossible not to award unqualified praise to an artist who can so successfully essay a tragic part on one evening, and, on the next perhaps be coquettishly patting *Masetto's* cheek in the "Batti, batti" of the peasant girl *Zerlina*. Madame Pauline Lucca has also re-appeared in some of her most favourite characters, Meyerbeer's "Africaine," again affording her the opportunity of proving, as *Selika*, that she is a greater artist than many might imagine from seeing her only in the merely "pretty" characters which opera-frequenters are so fond of associating her with. Madlle. Albani has fully confirmed the favourable impression produced on her first appearance, although perhaps *Gilda*, in Verdi's "Rigoletto," scarcely displays her highest qualifications, a fact which she will hardly become acquainted with if she accept the applause with

which she was greeted as the true criterion of success. The re-appearance of Madame Monbelli, as the Countess, in "Le Nozze di Figaro," has created surprise with those who imagined that excellent as her singing was, she had but small qualification as an actress. Her powers in both these requisites for lyrical honours are now considerably improved, and her reception was most enthusiastic. We need do no more than chronicle the *débuts* of Madlle. Brandt, as the heroine in "Fidelio," and of Madlle. Saar, as the Queen, in Ambroise Thomas's "Hamlet;" both were *quasi* failures, and their after appearance in "Don Giovanni," the former as *Elvira*, and the latter as *Donna Anna*, by no means improved their position, especially associated as they were with such consummate artists as M. Faure and Madame Patti. Signor Bettini, who has been put forward in so many leading parts, can scarcely be recognised as a satisfactory first tenor by the many who remember better days; but he is invariably painstaking and earnest, and makes the most artistic use of his powers, limited though they may be. Signor Graziani and M. Faure impart material strength to the operas in which they are cast, the latter giving one of the most perfect assumptions of the gentlemanly libertine, *Don Giovanni*, both vocally and histrionically, ever seen upon the stage. Prince Poniatowski's new opera "Gelmira," with Madame Adeline Patti in the principal part, is announced for production too late for notice in our present number.

ROYAL ALBERT HALL.

It is the first of the series of Choral Concerts, given here on the 8th ult., may be accepted as a specimen of those which are to follow, it becomes an important question whether the art which this grand, aristocratic temple was intended to foster (as we were positively informed by its promoters) will not seriously suffer by its influence; for Fashion is so ruthless a tyrant that few who follow her care whither she leads. That M. Gounod should have been appointed director of an English choir in a building under Royal patronage is of itself a sufficient grievance to those who see around them a number of native professors thoroughly qualified by talent and experience for the task; but when we find that a programme is put forward at the opening concert with every piece either "harmonized" or "arranged" by the conductor (with the exception of the "Hallelujah Chorus," which he has kindly left untouched), and that compositions have been selected which by no means test the powers of the choir—the only really difficult portion of Bach's Motett, "I wrestle and pray," having been omitted—it cannot but force upon us the conviction that M. Gounod and his choir desire to create a new world of art in South Kensington, into which the inhabitants of the old world are not presumed to penetrate. In confirmation of this idea, we may record that the applause was loud and frequent, even when the "Old Hundredth" psalm, with the conductor's grim chords, was sung—nay, even when the "National Anthem" was given, with some harmonies of M. Gounod's, upon a dominant pedal, which by our conservative English ears could scarcely be tolerated, if only as an ingenious exercise—and we may therefore conclude that the fashionable audience present, headed by Her Majesty, had assembled for worship, and not for criticism. We may add that the programme included a Catholic Hymn, "Adoro Te," a "Kyrie" from a mass by Palestrina, Mozart's "Ave Verum," the "Sicilian Mariner's Hymn," and a chorus by Leisring, "O Filii et Filie," all "arranged" by M. Gounod, even, strangely enough, those by Palestrina, Mozart, and the before-mentioned movement by Bach. We are glad to be able to speak highly of the conductor's "Te Deum," which commenced the concert. It is a good solid piece of writing, clearly voiced, and highly effective. As a rule, the singing was praiseworthy; but, with such comparatively simple music before them, the capabilities of a large body of vocalists can hardly be estimated. The Hall was full; and, as we have said, if any were dissatisfied with this inaugural Choral Festival, they did not venture, by any audible demonstration, to ruffle the feeling of contentment which prevailed.

MR. HENRY LESLIE'S CHOIR.

The last subscription concert of the season was given at St. James's Hall on the 2nd ult., before a large audience. An interesting feature in the programme was the repetition performance of Carissimi's "Jonah," the principal parts being excellently sustained by Miss Ellen Horne, Miss Alice Barnett, Mr. Maas, Mr. Henry Regaldi, and Mr. Maybrick. The whole of the music assigned to the choir was finely

rendered, Marcello's Psalm, "The heavens show forth the glory of God;" Leslie's part-song, "The Pilgrims;" and Mendelssohn's Psalm for double choir, "Judge me, O God," in the sacred part, being sung with a precision and refinement which cannot be over-praised. Amongst the secular choral pieces mention must be made of Sir John Goss's noble composition, "Ossian's hymn to the sun;" Sir W. S. Bennett's part-song, "Come live with me" (one of the most melodious and effective of the late contributions to this class of music); and Walter Macfarren's "You stole my love," which elicited an enthusiastic encore. A "Sleighbells chorale," by Virginia Gabriel, given for the first time, and accompanied by the composer, did not tone with the artistic compositions by which it was surrounded. A new song by Blumenthal (also having the advantage of the composer's accompaniment), well sung by Madame Patey, was much applauded, and solos by Miss Edith Wynne, Mr. Maas, and Mr. Maybrick, were deservedly received with much favour; but the real attraction of the concert was the singing of the choir, and we are glad to find that this feeling was unmistakably expressed by the audience.

PHILHARMONIC SOCIETY.

The third concert of the season was given on the 29th April, when Sir Sterndale Bennett's Symphony in G minor commenced the performance, the first movement, in consequence, merely playing the people into their seats. So fine a work as this, and moreover one written especially for the Society, deserves, we think, better treatment; but as soon as silence could be obtained the beauties of the composition were thoroughly recognised, the trio of the second movement (for brass instruments) receiving an enthusiastic encore, and the melodious Romanza, in which the violas have so important a part, being received with the warmest demonstrations of applause. Beethoven's "Coriolan" overture, the "Eroica" Symphony (finely played throughout), and Spohr's overture to "Jessonda," were the other orchestral works. Madame Camilla Urso created a marked effect in Mendelssohn's Violin Concerto. The slow movement, especially, was rendered with a truth of expression which charmed every hearer; but the last movement was taken too fast, and the tone became thin in the effort to keep up the speed at which it was commenced. Madame Urso was unanimously recalled at the conclusion of the Concerto, and greeted with well deserved applause. Madlle. Colombo exhibited facile execution in "Bel raggio," but that Mozart's works are infinitely more difficult to succeed in than those of Rossini, was proved by her singing of the scena and air from *Don Giovanni*, "Mi tradi," which by no means satisfied the critical listeners. How much M. Gounod's new song, "The Worker," was shorn of its effect by being entrusted to Mrs. Weldon we cannot say: we are inclined to believe, from our high estimate of the composer's powers, that there may be beauties in this piece which have still to be developed. But apart from M. Gounod (who tacitly expressed his favourable opinion of the executant by conducting the work), the subscribers to the Philharmonic, who previously knew nothing whatever of Mrs. Weldon's qualifications, have a right to ask whether her reputation has already been sufficiently established to warrant her appearance at concerts where hitherto it has been understood that none but first-rate artists could gain admittance. At the fourth concert, on the 13th ult., the two movements from Schubert's unfinished Symphony in B minor, and Beethoven's in F (No. 8) were played with excellent effect. M. Delaborde performed with marvellous energy and precision Beethoven's Concerto in E flat, and elicited the warmest applause by his rendering of Bach's Toccata in F, on Broadwood's Pedal Pianoforte. The vocalists were Herr G. Walter and Madlle. Carlotta Patti, the latter of whom was more at home in Bellini's "Ah non giungo" than in Mozart's aria "No, che non sei capace."

We are pleased to be able to inform our readers that the Henry Blagrove Testimonial Fund has now reached nearly £1,500. As it is possible that there may be friends of Mr. Blagrove who have not yet added their names to the list of subscribers, and who might regret missing the opportunity of so doing, we just mention that subscriptions are still received by the Hon. Treasurer, Edward Thurnam, Esq., Norfolk Villa, Reigate, Surrey. The list will close shortly.

Mr. ADOLPHE SCHLOSSER gave a concert on the 8th ult. at the Hanover Square Rooms, when an excellent selection of chamber music was provided. One of the most important

concerted pieces in the programme was Brahms's Quintet, in F minor, played to perfection by MM. Schloesser, Straus, Wiener, Zerbins, and Daubert. As a specimen of the writing of one of the ablest disciples of the modern German school, this composition is entitled to take high rank; and that its many beauties were fully enjoyed by the audience was evidenced by the attention with which so long a work was listened to, and the spontaneous applause with which the performers were overwhelmed at the conclusion. Schubert's Quartet, in A minor (Op. 29), Joachim's "Ungarische Tänze," for violin and Piano-forte, "after Brahms" (in which Mr. Schloesser was assisted by Herr Straus), and Moscheles' Quartet for four performers on two piano-fortes (well played by MM. Macfarren, Dannreuther, Beringer, and Schloesser), were also interesting items in the programme. The concert-giver created a marked effect by the performance of his clever "Suite" (recently reviewed in this journal), several of the movements narrowly escaping an encore. The "Courante," "Gavotte," and "Gigue," especially drew forth the warmest demonstrations of approval, and the composer was unanimously recalled to receive the renewed applause of the audience. Three graceful trifles by Schumann were also played with excellent effect by Mr. Schloesser, and although coming late in the evening, they appeared thoroughly appreciated. Madlle. Carola and M. Waldec were the vocalists, and Mr. Zerbins was an able accompanist.

The annual performance of the "Messiah," in aid of the funds of the Royal Society of Musicians, took place at St. James's Hall on the 10th ult., before a crowded audience. The principal vocalists were Madame Lemmens-Sherrington, Miss Edith Wynne, Madame Patey, Madame Poole, Miss Ellen Horne, Mr. Cummings, and Mr. Lewis Thomas. The band, led by Mr. J. T. Willy, was thoroughly efficient, and the whole of the choruses were excellently rendered. Mr. W. G. Cousins conducted with his usual decision and intelligence.

We perceive that Messrs. Puttick and Simpson intend to include in their sale of this month the remaining copies of Handel's "Messiah," from the composer's MS. in Buckingham Palace, which were executed in facsimile for the Sacred Harmonic Society.

The present year being the fiftieth anniversary of the foundation of the Royal Academy of Music, it is intended that the event shall be commemorated by a dinner on an extensive scale. Not only the professors and several of the former pupils of the Academy, but many amateurs and patrons of music are expected to be present to celebrate the Jubilee year of an Institution which has done so much for art and artists in this country.

The members of Brixton Church Choir met at the residence of the organist, Mr. W. Lemare, on Thursday evening, the 16th ult., and presented him with an elegant ivory baton, mounted with silver, as a mark of their respect. We learn that Mr. Lemare now resigns the appointment of Organist to Brixton Parish Church (which he has held for five years), and has accepted that of Organist and Choir-master to St. Saviour's, Herne Hill.

The 218th Anniversary Festival of the Sons of the Clergy was celebrated in St. Paul's Cathedral on the 17th ult. The full Cathedral service, under the direction of the new organist, Dr. Stainer, was on the whole finely rendered, the choir being strengthened by many singers from Her Majesty's Chapel Royal, Westminster Abbey, St. George's, Windsor, Canterbury, Winchester, Eton College, &c. The music of the Suffrages was by Tallis, and the *Magnificat* and *Nunc Dimittis* from Smart's service in B flat. After the third Collect Gibbon's Anthem, "Hosanna to the Son of David," was given, and before the sermon Sir John Goss's fine Anthem "Brother, 'thou art gone before us," Mr. Winn singing the bass solos in the latter with excellent effect. The first part of the service was accompanied by Mr. G. Cooper, and the second by Dr. Stainer. Mendelssohn's Prelude and Fugue in G, and Handel's "Worthy is the Lamb" were played as voluntaries, the former by Dr. Stainer and the latter by Mr. George Cooper.

The foundation stone of the Festival Theatre erected in honour of Herr Wagner, has been laid, and the three days' festivities in connection with the event are pronounced by correspondents in Bavaria to have been in the highest degree successful. 250 vocalists, 100 musicians, and 1,000 guests are said to have been present; and the great composer, addressing the assembly in the Opera House, expressed his delight at seeing such a purely German demonstration, and a hope that the new Theatre might prove a nursery of dra-

matic and musical art. The festival was concluded by a banquet, which Herr Wagner attended. 100,000 thalers are stated to have been already subscribed, but double the amount will be necessary.

The third concert of the Schubert Society (under the able direction of Herr Schubert), which took place on the 9th ult., at the Beethoven Rooms, was in every respect highly satisfactory. The programme included Weber's piano-forte Sonata in C major, and a Trio Concertante by Peska, for piano-forte, violin and violoncello; and amongst the prominent pieces may also be mentioned a violoncello solo by Herr Schubert. The vocalists were Miss Louisa Cafferata, Miss Letitia Frenie, Herr Carl Bohrer, Mr. Stedman, Signori Rizzelli and Federici, and the instrumentalists, in addition to the Director, Herr Enzian (piano-forte), and Herr Steffen Armin (violin).

Mr. HALLETT SHEPPARD gave his annual concert on the 6th ult., at the Beethoven Rooms, when he performed with much effect several piano-forte works. He was assisted in the instrumental department by Herr Louis Ries (violin) Mr. Matthews (violoncello), Herr Oberthür (harp), Mr. Dow (flute), Mr. Oscar Edwards (harmonium), and the "infant pianists," Violet and Agnes Molyneux; the vocalists were Miss Katharine Poyntz, Madlle. Barthowska, Madlle. Drasil, Madame Thaddeus Wells, Madame Osborne Williams and Mr. Stedman. The concert-giver's "Ave Maria," excellently sung by Madlle. Drasil, was one of the principal successes of the evening.

Mr. CHARLES K. SALAMAN's concert at St. George's Hall on the 7th ult., attracted a large audience. The programme was well selected, but we could have wished that Hummel's fine Septett in D minor had not been divided—a portion being played in each part—and that the concert-giver, whose powers as a pianist are well known, had performed an entire work of Beethoven, instead of detached movements. In a Prelude and Gavotte of his own composition, dedicated to Dr. Hiller, Mr. Salaman was highly successful; and some specimens of the virginal and harpsichord music of William Byrd, John Bull, and Henry Purcell, were exceedingly interesting, and elicited much applause. Several compositions and arrangements by Mr. Salaman were also included in the programme, all of which were warmly received. In Hummel's Septett, Mr. Salaman had for his coadjutors Messrs. Alfred Wells, Peisel, Wendland, Richard Blagrove, Albert, and Prokatzky; and in the vocal department he was assisted by Madame Conneau, Madlle. Anna Regan, Madame Talbot-Cherer, Miss Fennell, Messrs. Graham and Theodore Distin, Signori Rizzelli and Federici, and M. Valdec. Mr. Salaman's two songs, "Love's Philosophy," and his recent composition, "Perdita's Song" (the former sung by Mr. Graham, and the latter by Madame Talbot-Cherer), were thoroughly appreciated. The accompanists were Messrs. W. Ganz and Francesco Berger.

Mr. EDWIN GRAY gave his fourth triennial concert on Tuesday evening, the 21st ult., at the Assembly Rooms, Defoe Road, Stoke Newington. Artists—Mesdames Blanche Reives, Ellen Horne, Adelaide Bliss, Beryl, Marianne Potter, and Palmer; Messrs. Albert James, F. H. Cozens, Farquharson, and Chaplin Henry; grand piano-forte, Miss Ellen Bliss (pupil of Sir Julius Benedict). The concert was highly successful, and gave much gratification to a numerous audience.

The last Oratorio Concert of the Brixton Choral Society for the season was given on Monday the 13th ult., when Handel's "Samson" was performed, with the assistance of Miss Ellen Horne, Madame Poole, Mr. Henry Guy, and Mr. Thurley Beale, in so satisfactory a manner as to make a good finale to the already very successful season. The members, the managers, and, above all, the conductor, deserve much credit for the energy displayed in organizing and carrying out concerts of such high-class music with results so beneficial, when it is remembered that this last session the "Messiah," "Lauda Sion," "Ancient Mariner," "Creation" and "Samson" have been successfully produced. An association so ably conducted, and more especially so faithfully fulfilling the promises announced in the prospectus of the season, must be a great boon to the local inhabitants, and deserves the hearty support of all lovers of the art. We are glad to find that Mr. W. Lemare has enrolled his Society for the forthcoming competition at the Crystal Palace.

Mr. SILAS gave a concert at the Eyre Arms Assembly Rooms on the 15th ult., before a numerous audience. The concert-giver's talents as a composer of the highest class music were sufficiently evidenced by two trios, the first for

which she was greeted as the true criterion of success. The re-appearance of Madame Monbelli, as the Countess, in "Le Nozze di Figaro," has created surprise with those who imagined that excellent as her singing was, she had but small qualification as an actress. Her powers in both these requisites for lyrical honours are now considerably improved, and her reception was most enthusiastic. We need do no more than chronicle the *débuts* of Madlle. Brandt, as the heroine in "Fidelio," and of Madlle. Saar, as the Queen, in Ambroise Thomas's "Hamlet;" both were *quasi* failures, and their after appearance in "Don Giovanni," the former as *Elvira*, and the latter as *Donna Anna*, by no means improved their position, especially associated as they were with such consummate artists as M. Faure and Madame Patti. Signor Bettini, who has been put forward in so many leading parts, can scarcely be recognised as a satisfactory first tenor by the many who remember better days; but he is invariably painstaking and earnest, and makes the most artistic use of his powers, limited though they may be. Signor Graziani and M. Faure impart material strength to the operas in which they are cast, the latter giving one of the most perfect assumptions of the gentlemanly libertine, *Don Giovanni*, both vocally and histrionically, ever seen upon the stage. Prince Poniatowski's new opera, "Gelmina," with Madame Adelina Patti in the principal part, is announced for production too late for notice in our present number.

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rendered, Marcello's Psalm, "The heavens show forth the glory of God;" Leslie's part-song, "The Pilgrims;" and Mendelssohn's Psalm for double choir, "Judge me, O God," in the sacred part, being sung with a precision and refinement which cannot be over-praised. Amongst the secular choral pieces mention must be made of Sir John Goss's noble composition, "Ossian's hymn to the sun;" Sir W. S. Bennett's part-song, "Come live with me" (one of the most melodious and effective of the late contributions to this class of music); and Walter Macfarren's "You stole my love," which elicited an enthusiastic encore. A "Sleighbell chorus," by Virginia Gabriel, given for the first time, and accompanied by the composer, did not tone with the artistic compositions by which it was surrounded. A new song by Blumenthal (also having the advantage of the composer's accompaniment), well sung by Madame Patey, was much applauded, and solos by Miss Edith Wynne, Mr. Maas, and Mr. Maybrick, were deservedly received with much favour; but the real attraction of the concert was the singing of the choir, and we are glad to find that this feeling was unmistakably expressed by the audience.

PHILHARMONIC SOCIETY.

The third concert of the season was given on the 29th April, when Sir Sterndale Bennett's Symphony in G minor commenced the performance, the first movement, in consequence, merely playing the people into their seats. So fine a work as this, and moreover one written especially for the Society, deserves, we think, better treatment; but as soon as silence could be obtained the beauties of the composition were thoroughly recognised, the trio of the second movement (for brass instruments) receiving an enthusiastic encore, and the melodious Romanza, in which the violas have so important a part, being received with the warmest demonstrations of applause. Beethoven's "Coriolan" overture, the "Eroica" Symphony (finely played throughout), and Spohr's overture to "Jessonda," were the other orchestral works. Madame Camilla Urso created a marked effect in Mendelssohn's Violin Concerto. The slow movement, especially, was rendered with a truth of expression which charmed every hearer; but the last movement was taken too fast, and the tone became thin in the effort to keep up the speed at which it was commenced. Madame Urso was unanimously recalled at the conclusion of the Concerto, and greeted with well deserved applause. Madlle. Colombo exhibited facile execution in "Bel raggio," but that Mozart's works are infinitely more difficult to succeed in than those of Rossini, was proved by her singing of the scene and air from *Don Giovanni*, "Mi tradi," which by no means satisfied the critical listeners. How much M. Gounod's new song, "The Worker," was shorn of its effect by being entrusted to Mrs. Weldon we cannot say: we are inclined to believe, from our high estimate of the composer's powers, that there may be beauties in this piece which have still to be developed. But apart from M. Gounod (who tacitly expressed his favourable opinion of the executant by conducting the work), the subscribers to the Philharmonic, who previously knew nothing whatever of Mrs. Weldon's qualifications, have a right to ask whether her reputation has already been sufficiently established to warrant her appearance at concerts where hitherto it has been understood that none but first-rate artists could gain admittance. At the fourth concert, on the 13th ult., the two movements from Schubert's unfinished Symphony in B minor, and Beethoven's in F (No. 8) were played with excellent effect. M. Delaborde performed with marvellous energy and precision Beethoven's Concerto in E flat, and elicited the warmest applause by his rendering of Bach's Toccata in F, on Broadwood's Pedal Pianoforte. The vocalists were Herr G. Walter and Madlle. Carlotta Patti, the latter of whom was more at home in Bellini's "Ah non giungo" than in Mozart's aria "No, che non sei capace."

We are pleased to be able to inform our readers that the Henry Blagrove Testimonial Fund has now reached nearly £1,600. As it is possible that there may be friends of Mr. Blagrove who have not yet added their names to the list of subscribers, and who might regret missing the opportunity of so doing, we just mention that subscriptions are still received by the Hon. Treasurer, Edward Thurnam, Esq., Norfolk Villa, Reigate, Surrey. The list will close shortly.

MR. ADOLPHE SCHLOSSER gave a concert on the 8th ult. at the Hanover Square Rooms, when an excellent selection of chamber music was provided. One of the most important

concerted pieces in the programme was Brahms's Quintet, in F minor, played to perfection by MM. Schloesser, Straus, Wiener, Zerbins, and Daubert. As a specimen of the writing of one of the ablest disciples of the modern German school, this composition is entitled to take high rank; and that its many beauties were fully enjoyed by the audience was evidenced by the attention with which so long a work was listened to, and the spontaneous applause with which the performers were overwhelmed at the conclusion. Schubert's Quartet, in A minor (Op. 29), Joachim's "Ungarische Tänze," for violin and Pianoforte, "after Brahms" (in which Mr. Schloesser was assisted by Herr Straus), and Moscheles' Quartet for four performers on two pianofortes (well played by MM. Macfarren, Dannreuther, Beringer, and Schloesser), were also interesting items in the programme. The concert-giver created a marked effect by the performance of his clever "Suite" (recently reviewed in this journal), several of the movements narrowly escaping an encore. The "Courante," "Gavotte," and "Gigue," especially drew forth the warmest demonstrations of approval, and the composer was unanimously recalled to receive the renewed applause of the audience. Three graceful trifles by Schumann were also played with excellent effect by Mr. Schloesser, and although coming late in the evening, they appeared thoroughly appreciated. Madlle. Carola and M. Waldec were the vocalists, and Mr. Zerbins was an able accompanist.

The annual performance of the "Messiah," in aid of the funds of the Royal Society of Musicians, took place at St. James's Hall on the 10th ult., before a crowded audience. The principal vocalists were Madame Lemmens-Sherrington, Miss Edith Wynne, Madame Patey, Madame Poole, Miss Ellen Horne, Mr. Cummings, and Mr. Lewis Thomas. The band, led by Mr. J. T. Willy, was thoroughly efficient, and the whole of the choruses were excellently rendered. Mr. W. G. Cousins conducted with his usual decision and intelligence.

We perceive that Messrs. Puttick and Simpson intend to include in their sale of this month the remaining copies of Handel's "Messiah," from the composer's MS. in Buckingham Palace, which were executed in facsimile for the Sacred Harmonic Society.

The present year being the fiftieth anniversary of the foundation of the Royal Academy of Music, it is intended that the event shall be commemorated by a dinner on an extensive scale. Not only the professors and several of the former pupils of the Academy, but many amateurs and patrons of music are expected to be present to celebrate the Jubilee year of an Institution which has done so much for art and artists in this country.

The members of Brixton Church Choir met at the residence of the organist, Mr. W. Lemare, on Thursday evening, the 16th ult., and presented him with an elegant ivory baton, mounted with silver, as a mark of their respect. We learn that Mr. Lemare now resigns the appointment of Organist to Brixton Parish Church (which he has held for five years), and has accepted that of Organist and Choir-master to St. Saviour's, Herne Hill.

The 218th Anniversary Festival of the Sons of the Clergy was celebrated in St. Paul's Cathedral on the 17th ult. The full Cathedral service, under the direction of the new organist, Dr. Stainer, was on the whole finely rendered, the choir being strengthened by many singers from Her Majesty's Chapel Royal, Westminster Abbey, St. George's, Windsor, Canterbury, Winchester, Eton College, &c. The music of the Suffrages was by Tallis, and the *Magnificat* and *Nunc Dimittis* from Smart's service in B flat. After the third Collect Gibbon's Anthem, "Hosanna to the Son of David," was given, and before the sermon Sir John Goss's fine Anthem "Brother, 'thou art gone before us," Mr. Winn singing the bass solos in the latter with excellent effect. The first part of the service was accompanied by Mr. G. Cooper, and the second by Dr. Stainer. Mendelssohn's Prelude and Fugue in G, and Handel's "Worthy is the Lamb" were played as voluntaries, the former by Dr. Stainer and the latter by Mr. George Cooper.

The foundation stone of the Festal Theatre erected in honour of Herr Wagner, has been laid, and the three days' festivities in connection with the event are pronounced by correspondents in Bavaria to have been in the highest degree successful. 250 vocalists, 100 musicians, and 1,000 guests are said to have been present; and the great composer, addressing the assembly in the Opera House, expressed his delight at seeing such a purely German demonstration, and a hope that the new Theatre might prove a nursery of dra-

matic and musical art. The festival was concluded by a banquet, which Herr Wagner attended. 100,000 thalers are stated to have been already subscribed, but double the amount will be necessary.

The third concert of the Schubert Society (under the able direction of Herr Schubert), which took place on the 9th ult., at the Beethoven Rooms, was in every respect highly satisfactory. The programme included Weber's pianoforte Sonata in C major, and a Trio Concertante by Feska, for pianoforte, violin and violoncello; and amongst the prominent pieces may also be mentioned a violoncello solo by Herr Schubert. The vocalists were Miss Louisa Cafferata, Miss Letitia Frenie, Herr Carl Bohrer, Mr. Stedman, Signori Rizzelli and Federici, and the instrumentalists, in addition to the Director, Herr Enzian (piano forte), and Herr Steffen Armin (violin).

Mr. HALLETT SHEPPARD gave his annual concert on the 6th ult., at the Beethoven Rooms, when he performed with much effect several pianoforte works. He was assisted in the instrumental department by Herr Louis Ries (violin) Mr. Matthews (violoncello), Herr Oberthür (harp), Mr. Dow (flute), Mr. Oscar Edwards (harmonium), and the "infant pianists," Violet and Agnes Molyneux; the vocalists were Miss Katharine Poyntz, Madlle. Barhowska, Madlle. Drasdil, Madame Thaddeus Wells, Madame Osborne Williams and Mr. Stedman. The concert-giver's "Ave Maria," excellently sung by Madlle. Drasdil, was one of the principal successes of the evening.

Mr. CHARLES K. SALAMAN's concert at St. George's Hall on the 7th ult., attracted a large audience. The programme was well selected, but we could have wished that Hummel's fine Septett in D minor had not been divided—a portion being played in each part—and that the concert-giver, whose powers as a pianist are well known, had performed an entire work of Beethoven, instead of detached movements. In a Prelude and Gavotte of his own composition, dedicated to Dr. Hiller, Mr. Salaman was highly successful; and some specimens of the virginal and harpsichord music of William Byrd, John Bull, and Henry Purcell, were exceedingly interesting, and elicited much applause. Several compositions and arrangements by Mr. Salaman were also included in the programme, all of which were warmly received. In Hummel's Septett, Mr. Salaman had for his coadjutors Messrs. Alfred Wells, Feisel, Wendland, Richard Blagrove, Albert, and Prokatzky; and in the vocal department he was assisted by Madame Conneau, Madlle. Anna Regan, Madame Talbot-Cherer, Miss Fennell, Messrs. Graham and Theodore Distin, Signori Rizzelli and Federici, and M. Valdec. Mr. Salaman's two songs, "Love's Philosophy," and his recent composition, "Perdita's Song" (the former sung by Mr. Graham, and the latter by Madame Talbot-Cherer), were thoroughly appreciated. The accompanists were Messrs. W. Ganz and Francesco Berger.

Mr. EDWIN GRAY gave his fourth triennial concert on Tuesday evening, the 21st ult., at the Assembly Rooms, Defoe Road, Stoke Newington. Artists—Mesdames Blanche Reives, Ellen Horne, Adelaide Bliss, Beryl, Marienne Potter, and Palmer; Messrs. Albert James, F. H. Cozens, Farguharson, and Chaplin Henry; grand pianoforte, Miss Ellen Bliss (pupil of Sir Julius Benedict). The concert was highly successful, and gave much gratification to a numerous audience.

The last Oratorio Concert of the Brixton Choral Society for the season was given on Monday the 13th ult., when Handel's "Samson" was performed, with the assistance of Miss Ellen Horne, Madame Poole, Mr. Henry Guy, and Mr. Thurley Beale, in so satisfactory a manner as to make a good finale to the already very successful season. The members, the managers, and, above all, the conductor, deserve much credit for the energy displayed in organizing and carrying out concerts of such high-class music with results so beneficial, when it is remembered that this last session the "Messiah," "Lauda Sion," "Ancient Mariner," "Creation" and "Samson" have been successfully produced. An association so ably conducted, and more especially so faithfully fulfilling the promises announced in the prospectus of the season, must be a great boon to the local inhabitants, and deserves the hearty support of all lovers of the art. We are glad to find that Mr. W. Lemare has enrolled his Society for the forthcoming competition at the Crystal Palace.

Mr. SILAS gave a concert at the Eyre Arms Assembly Rooms on the 15th ult., before a numerous audience. The concert-giver's talents as a composer of the highest class music were sufficiently evidenced by two trios, the first for

clarinet, violoncello and pianoforte, and the second for pianoforte, violin and violoncello, both of which were well played and elicited warm applause. Mr. Silas (whose pianoforte performances were a distinctive feature in the programme) was assisted in the instrumental department by Mr. Henry Holmes (violin), Mr. Park (clarinet), Signor Pezze (violoncello), and M. Delaborde (pianoforte). The vocalists were Madlle. Drasdil, whose song "Herbstlied" (Mendelssohn), was re-demanded, Miss Trevanion, and Mr. Arthur Byron, who sang in place of Mr. Vernon Rigby, and obtained a deserved encore for Mr. Silas's ballad "I think of thee."

A CONCERT of sacred music, including several original compositions, was given by the members of the Southwark Choral Society, on Tuesday evening the 30th April, in the Southwark Congregational Church, New Kent Road, in aid of the Church Improvement Fund. After a harmonium solo from Sir M. Costa's "Naaman," an original part-song of the conductor's, called "Christian Mariners' Hymn," was admirably rendered and equally well received. The anthem, "Daughter of Zion," and a very pleasing duet by Miss Giletti and Mrs. Stapley, called "Sabbath Evening Bells," were also highly successful. An anthem, "O, taste and see how good the Lord is," composed by Mr. W. H. Harper, who very efficiently presided at the harmonium during the evening, elicited well deserved applause. The principal solos of the evening were rendered very satisfactorily by Miss Jenkins, Mrs. Underwood, and Mrs. Shoveller.

At a Congregation held at Cambridge on the 10th ult., the degree of Bachelor of Music was conferred on Mr. Edwin John Crow, Fellow of the College of Organists, and organist of St. John's Church, Leicester.

A HIGHLY attractive programme was provided by Miss Zimmermann at her concert on the 30th April, at the Hanover Square Rooms. The artistic taste shown in the selection of pieces was fully equalled by the refined and thoroughly classical style with which this excellent pianist interpreted the whole of the music entrusted to her. Mozart's Sonata in F, for pianoforte and violin (in which she was ably assisted by Mr. Henry Holmes), and Beethoven's pianoforte sonata (Op. 90), gave Miss Zimmermann a favourable opportunity of displaying both her executive power and her intellectual appreciation of what may be considered representative works of these two great masters. The concert-giver modestly introduced but one composition of her own during the evening—a "Suite," for pianoforte, violin, and violoncello—which elicited the warmest demonstrations of approval. This piece consists of five movements, an "Introduction and Allegro," a "Canon à la Tieme," a "Gavotte," an "Air," and a "Gigue." All these are written with the skill and fluency of an experienced composer, and replete with a melodic grace which cannot fail to charm all hearers, especially when they are so perfectly rendered as they were on this occasion. The "Canon" which is given to the stringed instruments, with a clever accompaniment for the pianoforte, is exceedingly ingenious, and created so marked a sensation as to be enthusiastically re-demanded. The "Gavotte" and "Air" (the former having an effective change from minor to major) are charmingly conceived movements; and the final "Gigue" is based on so happy a theme, and is so full of joyous and exhilarating passages for each instrument, that it produced a perfect storm of applause, which did not subside until the composer returned to the platform. In the performance of this "Suite" Miss Zimmermann was associated with Mr. Henry Holmes (violin), and Mr. Robert H. Reed (violoncello), whose finished performance contributed materially to the success of the work. Schumann's Quartet in E flat, for pianoforte, violin, viola, and violoncello, was the other concerted piece in the programme, and was finely rendered by Miss Zimmermann, Mr. Henry Holmes, Mr. Burnett, and Mr. R. H. Reed. Songs by Schumann and Mendelssohn were given with excellent effect by Madlle. Anna Regan, accompanied most sympathetically on the pianoforte by Mr. Walter Macfarren.

The St. George's Glee Union gave its usual monthly concert at the Pimlico Rooms, on the 3rd ult. The most successful of the choral pieces were the "Tramp Chorus," (solos by Miss Horder), "O, hush thee, my babe," "In a Wood," and "Now is the month of Maying." The programme was agreeably varied with songs by Miss Horder, Miss Janet King, Miss Lennox, Mr. Charles Stanton, and Signor Corelli; harp solos by Miss Wade, and pianoforte solos by Miss Augarde and Miss Pritchard.

The first of three concerts of classical chamber music was given by M. Sain-ton on the 10th ult., at the Hanover Square

Rooms. The programme contained two quartets for stringed instruments—Haydn in D major, Op. 17, No. 6, and Beethoven, Op. 130—both of which were excellently played by M. Sain-ton, Messrs. Amor, Zerbin, and Lasserre. Bach's Sonata for the violin (with pianoforte accompaniment by Herr David) gave M. Sain-ton ample opportunity for the display of his high qualities as a solo player, and he was much and deservedly applauded. M. Delaborde gave an effective rendering of Beethoven's Sonata, Op. 111, and also performed some pieces upon Messrs. Broadwood's Pedal Grand Pianoforte, the qualifications of which he displayed to the utmost advantage. Miss Julia Wigan (a pupil of Madame Sain-ton-Dolby) created a highly favourable impression by her careful and refined singing of Mozart's "Non mi dir," and Spohr's "Bird and the Maiden," the effect of the latter piece being much aided by M. Sain-ton's violin *obbligato*. The accompanist was Mr. Thoulless.

THE "Musical and Literary Entertainments" which have been held in the Pimlico Rooms every Monday evening since October last, under the management of Mr. J. Baucutt, concluded for the season on the 13th ult. The entertainment appeared to afford much satisfaction to a densely crowded audience. The vocalists were Mesdames Fielding, Rolfe, and Scott, and Mr. Pallant. Miss Fielding received deserved applause for her two songs, one of which was encored. Mrs. Rolfe gave a very excellent rendering of several Scotch ballads, and "Speed on, my bark" was sung by Mr. Pallant with care and precision. The Misses Mahon and Giles and Mrs. Graham presided at the pianoforte, and played some effective solos during the evening. The literary portion of the programme was ably sustained by Messrs. H. Laker and T. C. Green. An epilogue, spoken by Mr. Baucutt, brought these pleasant *rèunions* to a close.

MR. SAIN-TLEY'S concert at St. James's Hall, on the 21st ult. attracted a numerous audience. Being his first appearance since his return from America, his reception, as might be anticipated, was most enthusiastic—indeed, the applause was so prolonged that it was some time before he could commence his first song, "O, ruddier than the cherry," his rendering of which at once convinced the audience that he was as great as ever in all those qualifications which have won for him the high position he has for so many years held before the public. Being encored, he substituted "The Yeoman's Wedding," and, later in the evening, gave Wallace's "Bellingier," Boyce's "Heart of Oak" (encored), and "The Stirrup Cup," all of which elicited the warmest applause. Mr. Sain-tley was assisted in the instrumental department by Madame Norman-Neruda (violin) and Mr. Charles Hallé (pianoforte), both of whom performed solos with much success, and also united their talents in the Andante and Rondo from Dussek's Sonata in B flat. The vocalists were Madlle. Carlotta Patti, Mesdames Pauline Rita and Florence Lancia, Misses Enriquez and Abbie Whinery, Messrs. Edward Lloyd and Maybrick.

MR. FRANK ELMORE gave a concert at St. James's Hall on the 6th ult., before a crowded audience. Madame Strindberg-Elmore, who is an excellent pianist, achieved a marked success in all her solos (especially in one of her own compositions, called "Dreams"), and also in Osborne's duet from "Faust," and Schumann's Andante with variations, in which she was associated with Madlle. Lindberg, a pupil of Liszt, who also displayed talents of a very high order. Much applause was gained by Miss Florence Sanders (a pupil of Madame Elmore), who, considering that she is only twelve years of age, gave a fair rendering of Mendelssohn's "Rondo Capriccio." Mr. Elmore's singing was thoroughly appreciated, two of his songs, "Non è ver" and "The Death of Nelson," pleasing so much as to elicit an enthusiastic encore. The other vocalists were Madlle. Liebhart, Madame Florence Lancia, Madlle. Drasdil, Miss Purdy, Miss Alice Fairman, Herr Carl Stepan and Signor Caravaglia.

MADAME HENRIETTA MORITZ (a niece of Hummel, and daughter of Roedel, the original *Forestan*, in Beethoven's "Fidelio") gave an interesting concert of classical music on the 2nd ult., at the Hanover Square Rooms. In the performance of several compositions by Beethoven, Bach, Mendelssohn, and Schumann, Madame Moritz evidenced the possession of a refined musical feeling, united with an executive power which should place her in the foremost rank of intellectual pianists. These qualities were especially observable in her rendering of Hummel's Trio in F major, for pianoforte, violin, and violoncello, and Beethoven's Sonata in A minor (Op. 23), for pianoforte and violin, both of which elicited warm and well-deserved applause. She was ably assisted in the instrumental department by Herr Straus

(violin) and M. Paque (violinello), both of whom performed solos with much success. The vocalists were Miss Katharine Poyntz and Madlle. Drasild. The concert was attended by a thoroughly appreciative audience.

THE Welsh Choral Union has already given two of the four subscription concerts announced, and with a success which fully justifies us in hoping that its migration this season to the Hanover Square Rooms will bring the association as prominently into public notice as it deserves. Sir Sterndale Bennett's "May Queen" was performed with much effect at the first concert, the principal singers being Miss Edith Wynne, Miss R. Jewell, Mr. Cummings, and Mr. Lewis Thomas; and a harp and pianoforte duet, excellently played by Mr. John Thomas and Mr. W. G. Cusins, was an interesting feature in the programme. At the second concert Welsh music formed, as it ought to do, the chief attraction, and the singing of Misses Wynne and Watts of some of the national melodies was much admired. We should add that Mr. John Thomas (under whose able direction the Society is steadily advancing) contributed some harp solos with marked success.

MADAME LEMMENS-SHERRINGTON gave a *Matinée* at the Hanover Square Rooms on the 23rd ult., before a full and fashionable audience. Her "Scale Waltz" and "Shake Waltz" which she sang for the first time, are chiefly remarkable as good specimens of vocal studies; and we presume that having been duly introduced in public, they will in future be exclusively kept for private practice. That the composer did them ample justice may be relied upon by those who know her exceptionally high vocal powers; but we think that her numerous admirers would have been glad to hear so great an artist in some music of a more exalted character than either these two clever *solfeggios* or the common-place ballad of Mr. Molloy, which she afterwards sang. The concert-giver was assisted in the vocal department by Madlle. Jose Sherrington, Madlle. Drasild, Messrs. Cummings, Nelson Varley, and Whitney, MM. Jules Lefort and Valdec. A feature in the programme was the comic duet, "Comment voulez-vous que je chante," in which Madame Sherrington (who was associated with M. Lefort) by her brilliant singing and excellent acting, proved how high a position she might have assumed on the lyric stage had we such an establishment as a National Opera. The vocal music was agreeably varied by the clever flute playing of Monsieur A. De Vroye, the able performance of M. Lemmens on the Mustel Organ, and the refined execution of two pianoforte pieces by Madlle. Emma Brandes, who on being encored in a Valse by Chopin, substituted Mendelssohn's "Lied ohne Worte," No. 4, Book 6, usually known by the absurd title of "The Bee's Wedding." Mr. Vernon Rigby was announced in the programme, but did not appear.

THE second concert of the St. John's Wood Society of Musicians, under the direction of Mr. Lansdowne Cottell, was given at the Store Street Rooms on the 11th ult. Miss Alexandrina Dwight, in "Il Bacio" and "Tell me, my heart," Miss Crichton in "Bid me discourse," Miss Marie Klein in C. F. Weber's "Farewell, if ever fondest prayer," Madlle. Marie Christine in "The Blind Girl's Dream," and a *débutante*, Miss Jessie Gordon, in "The Beacon," by Wellington Guernsey, achieved a marked success, and gave promise of future excellence; and Messrs. Charles A. Sleight and Alfred Bennett (tenors), Messrs. Charles Bell and Montelli (basses), were also most favourably received. Amongst the pianists mention must be made of Miss Elcho, Miss Madeleine Meade and the Misses Molyneux, who are styled in the programme "Infant pianistes."

MR. W. H. CUMMINGS'S Cantata, "The Fairy Ring," produced at his concert at St. James's Hall on the 24th ult., well deserved the success it obtained; for although aiming at no exalted school of art, it is bright, tuneful, and earnestly written throughout. The choruses are well studied, and in every case appropriate to the words they illustrate, the best being "Round about the fairy ring," in which, in addition to some graceful vocal themes, we have some highly effective instrumentation, and the finale, "Away, away," the concluding portion of which has much dramatic feeling. A quartet, "Peace to the dreamer" (encored), is well voiced and effective, but too long for the nature of the movement; and a six-part madrigal, "Love is a sweet, yet a cruel thing," may also be commended for its careful and unpretentious writing. The composer has certainly not appropriated the best solos in the work, although, by his excellent singing, the air, "By the fair river" elicited a large amount of approbation. The gem was given to Miss Edith Wynne, "In a rosebud I

was lying," which was deliciously sung, and enthusiastically encored. The "Forge" song, rendered with characteristic energy by Mr. Lewis Thomas, reminded us too much of the Boston "Peace Jubilee;" but the contralto air, "Happy fays and fairies all," is extremely melodious, and won another encore, not only from its intrinsic merit, but in recognition of the fine interpretation it received from Madame Patey. At the conclusion of the Cantata, Mr. Cummings was called forward, and warmly greeted by a large audience. We must not omit to mention that the choruses were well given by the members of Mr. Barnby's choir (under the direction of Mr. F. Stanislaus), and that the harp *obbligato* was excellently played by Mr. John Thomas. The second part was miscellaneous, and included Beethoven's "Choral Fantasia" (conducted by Mr. Barnby, with Madame Arabella Goddard at the pianoforte), and vocal solos by the singers above named, with the addition of Madame Lemmens-Sherrington.

Reviews.

NOVELLO, EWER AND CO.

Te Deum Laudamus, for Soprano solo, Chorus, Orchestra, Organ, and Military Band (*ad libitum*). Composed for the Festival held at the Crystal Palace, May 1, 1872, in celebration of the recovery of H.R.H. the Prince of Wales, by Arthur S. Sullivan.

It would seem as though the time had at last arrived when music and its professors were taking their rightful position in social, as well as in intellectual status. Time was, and not long ago, when it was not thought odd for a Painter, in the midst of an assembly of Painters, to deny to music the right of being considered a fine art. The musician at the same time was everywhere, and by everybody looked upon as one who followed a calling which demanded powers very little, if at all superior to those of an ordinary mechanic, and he was treated accordingly. The cause of this might perhaps be found equally divided between himself and the times he lived in—for the musician of thirty or forty years back was not always a very presentable individual, and society had not yet arrived at the intermixture of the aristocracies of intellect, birth and wealth, to which we are now somewhat accustomed. That the lot of music and musicians, however, has fallen upon fairer ground in these days is undeniable, and for this happy consummation the musician has first of all to thank himself—he who respects himself is respected of others, and it is equally true that art is what its professors make it. We have now therefore arrived at a time when the musician is brought into prominence, and made of use—called upon to celebrate a victory, or bewail a defeat; compose a thanksgiving for the recovery of a Prince, or a dirge on the death of a warrior. In parenthesis we may perhaps be allowed to say that the restoration to health of the Prince of Wales, has given an impetus to this species of musical rejoicing which would lead us sometimes to doubt the sincerity of those who call down blessings upon the head of the Heir-apparent (at a published price of Four Shillings; sold at half-price). It was undoubtedly a happy thought on the part of the authorities at the Crystal Palace to commission one of the most eminent of English composers to furnish a *Te Deum*, to be performed at a Thanksgiving Festival with all the vast resources belonging to the place; and the endeavours thus made to fix and hand down to future generations, a memorial of the gratitude of an entire nation, was equally honourable to the one and the other. The remembrance of the victory of Dettingen would have passed away but for Handel's immortal celebration music, and though it would be unjust to institute comparisons, this at least may be said, that Mr. Sullivan has boldly gone to work and manfully determined to do his best, regardless of what great man may have preceded him, or what unborn genius may follow in the same path.

Considering that the tendency on the part of composers for many years past, has been the cultivation of almost microscopic detail to the disadvantage of outline, the most surprising thing about this work is its stately breadth and dignity, the whole treatment being, with but slight exception, Handelian. If we cannot agree with the principles upon which Mr. Sullivan has divided his libretto into movements, we must at least admit the difficulty that exists in making any division which would be likely to satisfy all parties. Still we cannot consider in any other light than as an error of judgment the separation of the antithetical verses, "To Thee all angels" and "To Thee, Cherubin."

As, however, a work of this character demands a more detailed analysis than nine-tenths of the compositions usually

sent for review, we may begin by stating that the first chorus which embraces the first three verses of the Canticum, is in its early phrases bold, bright and dignified—just what the opening movement of a work of this character should be. The fughetto upon the words "To Thee all angels" is not altogether happy in its subject, or remarkable in its working out; but an episode, introduced twice, on the words "The Heavens and all the Powers therein," may be cited as being decidedly striking and original.

The Sanctus is introduced by a phrase for soprano solo—graceful in itself, and otherwise admirable as affording a contrast to the solemn thrice repeated "Holy." And here we may say that whenever the initial words of the Sanctus are repeated, the music is such as to suggest almost beyond any other setting of this subject, an utter prostration both of body and soul before the "Majesty of His Glory." As abstract music this may not be the strongest number in the work, but considered as a piece of musical colouring in relation to its subject, it is unquestionably the most impressive.

In No. 3, Mr. Sullivan shows signs of warming to his work, and whether we consider his admirable treatment of old subjects, or the freshness and vigour of the new ones, it is impossible not to recognize in this movement the hand of a master. The thrice repeated tonic followed by ascending arpeggios and a syncopated descending passage, subsequently repeated in double counterpoint, the moving the accent on to the second measure of the bar, and the quaint cadence just before the introduction of the eighth Gregorian tone by the voices—all these go to prove that the author felt he had been happy in the conception of his subjects, and that his satisfaction had remained until he had completed their treatment. As a matter of construction it was perhaps hardly wise to make so important a verse as "Thou art the King of Glory," a mere episode in the middle of this number, but a curious orchestral figure in the accompaniment serves to give it prominence, if at the cost of a trifling loss of dignity.

The salient characteristic of No. 4 (soprano solo) is a breadth of phrase which can leave no doubt that the air was written specially for Madlle. Titens. It is throughout of a very elevated character and the fine burst into the key of B major at the words "Thou sittest at the right hand of God," is grandly conceived and most successfully carried out.

No. 5, although full of charm and graciousness (to coin a phrase), is probably the weakest number in the work. But even here there is much to reward the student in the easy flow of the voice parts, and the graceful form of the accompaniment. In regard to the latter, we would wish to call particular attention to the charming effect gained by slurring two notes in the violin figures, page 45 of the vocal score.

The few introductory phrases of No. 6, "O Lord, save Thy people," are hardly to be called interesting—unless we consider them in the light of a foil to the succeeding brisk fugal point, "Day by day we magnify Thee," the interest of which is kept up with unflagging vivacity to the end of the movement. Especially commendable is an effect where the voices in unison are singing a broad phrase, the orchestra meanwhile keeping up the original subject with infinite force and animation.

In No. 7 we have a repetition of the opening phrases of No. 1; the soprano this time taking the *canto fermo*, which in the earlier instance had been given to the orchestra. The subject is then repeated *pianissimo* by the voices in four-part harmony, unaccompanied, after which a counter subject is led off by the basses and treated with great dexterity and musically skill; each phrase of the *canto fermo* being introduced in turn by the brass instruments and, as it were, superimposed upon the fugue which is being quietly unravelled beneath. But Mr. Sullivan does not here reach the end of his resources, for presently we have a March of a most piquant, if not secular character, the latter feature being brought into stronger relief by the fact that it is given to a Military Band. Surely nothing could be more glaringly in contrast than the chorale with which the movement commenced (known to every one as the common measure tune St. Anne's), and the gay, even sprightly, march immediately following it. Yet it is not long before we find the Tenors and Basses leading off the first phrase of the Psalm Tune, with the march still going on soon to be joined by the organ, which taking the fugal subject previously mentioned for its share, forthwith proceeds *simultaneously* to work its way without the slightest reference to the march or the chorale; and yet there is no discord. Each of these three subjects—apparently divided in feeling wide as the poles asunder—retaining its marked characteristics, merges with the others into an unity of effect as musically harmonious as it is grandiose.

Thus ends a work which despite the somewhat unfavourable circumstances under which it was first heard, cannot fail to live.

Its few short-comings, viz., want of individuality and modern feeling, disappear altogether before its great merits. With much of the breadth of Handel, some of the grace of Mozart, and an orchestral colouring almost unique in its masterly handling, this *Te Deum* ought to serve as a gratifying promise that English Music is blossoming into a Spring to be succeeded by a Summer, such as this land has not experienced since the death of Purcell.

The Organist's Quarterly Journal. Edited by Wm. Spark, Mus. Doc. Nos. 11, 12, 13 and 14.

HERE is a year's issue, namely, from July 1, 1871, to April 1, 1872, of a serial that is steadily growing in esteem. Its value to art is to be regarded from two sides, on one of which organ players are ranged, while composers for the organ stand on the other. The instrument in which both these classes of musicians interest themselves—for they are two classes, though many an individual belongs to both—has come into far greater use in recent years than it had, even in the memory of those who are not the oldest among us. A few years back, it was rarely to be met with out of a church, or of a private house where it served devotional purposes, and, whether a community or a single person, its owners were nearly always among the wealthiest. Now, the places of worship are few, even of Dissenters, that are without an organ; most of our concert rooms possess one; many a town hall is enriched in appearance, in property, and in the power to draw together and gratify large masses of the population, by the largest of musical instruments; and in the domestic circle a specimen is now more frequent, than was a pianoforte fifty years ago. The multiplicity of organs is induced by the multiplication of players, and their mutual product is a large amount of organ music. The best organists agree that Bach, the mighty, the unapproachable, has left works, that, as studies, are as far superior to everything else that has been produced, and that probably can be produced, as they are superior in merit. But organists, who are not the best, find Bach, in another sense than his matchless excellence, also unapproachable, and these require music of less difficulty than his, through the practice of which to fit themselves to approach him; and even they, who may be said to have mastered the master, are not content to play in but one style though this be the noblest, and of but one author, though he be the greatest. The demand for music less creates composers, than gives opportunity to those, who have already come into being, for the exercise of their ability; and they who have written and would continue to work in other fields of art, rejoice to develop their talent in a style of writing which has scope for erudition at once with the loftiest imagination, and comprises within its range almost every variety of musical productions. The two classes, players and writers, act and react upon each other; the more music is played, the more will be written, and the more is written, the more will be played. Up to the date of the first part of the "Organist's Quarterly Journal," January, 1869, music for the organ was printed here, indeed, but it consisted mainly of arrangements from Oratorios and instrumental works, with some occasional and admirable productions of a very few original writers, whose high reputation as executants stimulated interest in what they might compose for their instrument. The periodical under notice is then to be regarded as yielding to players an ever fresh supply of music in many styles and of many degrees of difficulty; and as opening to composers a medium through which they may address the world in their productive capacity without recommendation from their practical renown. In respect to these latter, another point claims consideration; the work is an arena for the exhibition of music from all sources, and the productions of Englishmen are set side by side therein with those of artists of other lands, which present the means for comparing their relative merits, and perhaps of assigning a standing to either to which they might not have been thought entitled when reviewed singly.

It would be interesting and gratifying minutely to discuss the merits of each piece in the four times twenty pages now under consideration, but the interest and gratification would pertain wholly to the writer, who had the music before him, while the discussion would be just as tiresome to the reader, who had any amount of time and space between him and the said music which alone could throw light on the remarks. All the pieces shall be named, then, to show how far and wide, and how totally without prejudice for name or nation, the editor has recruited for contributions

Oh! the flowery month of June.

June 1, 1972.

CHORUS A LA VALSE, FROM "THE YEAR," A CANTATA.

WILLIAM JACKSON, Masham.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: 751, Broadway.

PIANO. *p*

f

TREBLE. *mf*

1. Oh!... the flow' - ry month of June! A - gain... I hail as

ALTO. *mf*

2. Oh! the flow' - ry month of June! My heart... is bound-ing

1st & 2nd TENOR (Soprano lower). *mf*

1. Oh!... the flow' - ry month of June! A - gain I hail as

BASS. *mf*

2. Oh! the flow' - ry month of June! My heart is bound - ing

ACCOMP. *mp*

f *dim.*

sum - mer's Queen; The hills... and val - leys sing with joy, And all... the

wild and free, As with a fond and long - ing look, I gaze once

sum - mer's Queen; The hills... and val - leys sing with joy, And all the

wild and free, As with a fond and long - ing look, I gaze once

f *dim.*

woods are green, . . . The stream-lets flow in glad - some song, The spright - ly
more on thee! . . . With all thy thou - sand span - gling gems, A love - ly,
woods are green, . . . The stream-lets flow in glad - some song, The spright - ly
more on thee! . . . With all thy thou - sand span - gling gems, A love - ly,

birds are all in tune, And na - ture smiles in sum - mer pride, In the
bright and bless - ed boon, That come to cheer and wel - come in The
birds are all in tune, And na - ture smiles in sum - mer pride, In the
bright and bless - ed boon, That come to cheer and wel - come in The

flow' - ry month of June. . . . There's mu - sic in the laugh - ing sky, And
flow' - ry month of June. . . . The lark hath sought an up - ward home, Far
flow' - ry month of June. . . . There's mu - sic in .. the laugh - ing sky, And
flow' - ry month of June. . . . The lark hath sought an up - ward home, Far

(2)

balm up - on the air, . . . The earth is stamp'd with love - li - ness, And
in the dew - y air, . . . While low - ly by the ro - se's cheek, The

balm up - on the air, . . . The earth is stamp'd with love - li - ness, And
in the dew - y air, . . . While low - ly by the ro - se's cheek, The

This system contains the first two stanzas of the song. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with treble and bass staves. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: 'balm up - on the air, . . . The earth is stamp'd with love - li - ness, And in the dew - y air, . . . While low - ly by the ro - se's cheek, The'.

all a - round is fair, . . . There's glo - ry on the moun - tain
black - bird's sing - ing there, . . . Or in its lea - fy bow'rs un -

all a - round is fair, . . . There's glo - ry on the moun - tain
black - bird's sing - ing there, . . . Or in its lea - fy bow'rs un

This system contains the second two stanzas of the song. It features four vocal staves and a piano accompaniment. The lyrics are: 'all a - round is fair, . . . There's glo - ry on the moun - tain black - bird's sing - ing there, . . . Or in its lea - fy bow'rs un'.

top, And glad - ness on the plain, . . . The flow - ers wake from their
- seen, The thrush bursts forth in song, . . . A low and plea - sing

top, And glad - ness on the plain, . . . The flow - ers wake from their
- seen, The thrush bursts forth in song, . . . A low and plea - sing

This system contains the third two stanzas of the song. It features four vocal staves and a piano accompaniment. The lyrics are: 'top, And glad - ness on the plain, . . . The flow - ers wake from their - seen, The thrush bursts forth in song, . . . A low and plea - sing'.

win - try bed, And blush and bloom a - gain.
 me - lo - dy The woods the woods and dells a - mong.
 win - try bed, And blush, . . blush and bloom a - gain. Oh! the
 me - lo - dy The woods and dells a - mong.

Hail! Hail! Hail the month of June! Hail, thou
 Hail! Hail! Hail the month of June! Hail, thou
 flow' - ry month of June! Oh! the flow' - ry month of June! Hail, thou
 Hail! Hail! Hail the flow' - ry month of June! Hail, thou

flow' - ry month of June! All hail! Hail! Hail!
 flow' - ry month of June! All hail! Hail! Hail!
 flow' - ry month of June! All hail! Hail! Hail!
 flow' - ry month of June! All hail! Hail! Hail!

Sva. *loco.*

A Folio Edition of this Chorus is also published by Novello, Ewer and Co., price 1s.

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for his journal, and to show with what liberality of purse and opinion he seems to have thought but of the diverse wants of his various subscribers, and to have sought to meet these with specimens of organ music in the contrapuntal style and the free, in the severe style and the light, in pieces of practical difficulty and pieces more facile, in some with a florid part for the pedals, and others with but an occasional note for the feet—a foot-note that may strengthen the sense of what stands above, but is not essential thereto; and even in pieces with no independent part for that portion of organ mechanism, which as greatly complicates the practice of a beginner as it enriches the resources of an accomplished player, and of a composer who writes for his use.

The July number of 1871 contains six of these organizations—or, better to speak, and still keep within scientific terminology—organisms. A *Voluntary for the Communion*, by Patrice Valentin, organist of Toulouse Cathedral, exemplifies the present state of organ music in France, and shows it to incline somewhat to grace and sweetness, to the suavity of progressions in thirds or sixths, and to the sensational effect of dropping rather than modulating into the key of the major third below that in which a cadence has been made. A *Prelude*, by Walter Macfarren, has a melody so definite as to arrest the attention, and so pleasant as to gratify it. The want of definition in its melodies, principally resulting from rhythmical diffuseness, is more common in modern organ music than in other classes of composition; and on this account a piece is the more welcome whose interest is integral to the notes, and springs not alone from the sustenance of the sounds and the variation of the stops. When, after an effective digression, the first strain is resumed, a counter melody is added, which gives new zest to its previous charm; but in this, a certain G against the G sharp of the original theme, though perfectly accountable to harmonic laws, is perhaps an extreme case that may displease some squeamish listeners as much as it may delight others of broader views. A *Fugato*, by Ph. Tietz, has more of the fugal form than its spirit, but perhaps enough of this too to content hearers unable to penetrate the elaborations of a more masterly work. Is not its title a misnomer, signifying rather "fugued" than a small fugue? but, here is no place for investigating the past tenses and the diminutives of the Italian language. Herr Tietz is organist of the principal church of Hildesheim in Hanover, where he is much esteemed. *Praeludium et Fuga*, by the Rev. Sir Fred. Gore Ouseley, is a composition of another stamp. The fugue is really well written, having many points of musicianship, especially a stretto (page 55), where the subject is answered in the 7th below, then in the 5th, and then in other intervals, after very short periods. The prelude is more modern in harmony, and consequently in phraseology, but it is less happy in its ideas. A *Prelude* by Arthur Dyer, relies chiefly for effect upon the specialities of the instrument, with which the writer appears to be thoroughly familiar. An *Andante*, by Hamilton Clarke, Mus. Bac., savours more of labour than inspiration. The long prevalence of four-part harmony and the uniformity of motion give it an air of monotony; the latter is relieved indeed by an accompaniment of quavers when the opening theme is repeated, but even then, the original accent is unvaried. The harshest of all discords—the appoggiatura over the minor 9th sounded against the major 3rd of the dominant, with which it makes the interval of the diminished 8th—occurs frequently in the movement; this extreme combination is to be found, though most rarely, in the music of the greatest writers, but then only in extreme cases as a means of the strongest expression; whereas, here it has little to make it noticeable but its harshness.

The part for October contains eight pieces in almost as many styles. It begins with a *Larghetto*, by T. M. Mudie, which is brief but full of meaning. It is remarkable for the frequent and effective use of one chord, and for the different notation of this when it appears in the major key and in the minor; this, in D minor, is written C#; in F, it stands as C#; it seems inconsistent that, in the one case we should have

an augmented fifth from the bass, while in the other there is a minor sixth, the harmony being in other respects the same. To have called the upper note A flat, where C was the root, would have made the one chord an exact transposition of the other. The question is too intricate to be discussed in a few words, and the present space is too limited to admit of many; it must be dismissed therefore for the nonce, but may be opened on some future occasion. A

Postlude, by Henry Smart, is a piece of far more pretension, and it fulfils all to which it pretends. It might be wished that some other phrase had been written than that from one of the songs in Mozart's *Figaro* which provokingly will remind one of the situation wherein it is already familiar. The treatment of the theme throughout, especially when it occurs in the key of G minor, is so clever as to make one doubly regret its likeness to an old friend. The subject in A admirably diversifies the character of the movement by the passages without harmony that alternate its melodious phrases; some of the contributors to the work too little think of this valuable resource, of heightening the effect of harmony by its occasional absence. An *Andantino*, by Gustave Merkel, is singularly attractive. The composer is organist of the Court Church in Dresden, and is highly reputed for his playing and for his musical erudition. The piece bears strong resemblance to two of the *Seven Characteristic Pieces*, by Mendelssohn, both in the same key as this, E minor, and even they may be supposed to have had their origin in a movement, also in E minor, by Bach. Let not this remark be read in disparagement of Herr Merkel's truly charming little composition, which has merit enough of its own, and which owes perhaps its similarity to others to the unaccountable influence of the key in which they are all cast. There is little to be said of the *Allegro Vivace*, by F. W. Hird, but that it shows familiarity with the manuals, and has so little difficulty for the pedals that players of moderate skill on this portion of the instrument may make a good effect with it. An *Introductory Voluntary*, by W. H. Barnett, makes still less demand on the pedalist; its constant four-part writing becomes a little tedious, (its curious what difficulty organ players have to take their fingers off the keys,) but its effect is smooth. A *Prelude and Fugue*, by Ch. Graedener, shows greater amount of facility than of matter, and greater tendency to extreme modulation than power to make any key interesting. Herr Graedener has published many pianoforte sonatas and other pieces in Hamburg, where he dwells, in which, let it be hoped, there may be more true musical ideas than are here set forth; the whole piece, particularly the prelude, might easily have been extemporised, and was not quite worth the commitment to paper. Then follows an *Andante*, by Walter Sangster, Mus. Bac., Oxon, in which the first two bars are luckily melodious—luckily, because their development may almost be said to constitute the entire piece. A *Prelude*, by Alex. S. Cooper, is short enough to make one wish for more of it, so charming as it is during its brief continuance. The break in the fulness of the harmony makes a good relief in the middle of this piece, which is strengthened by the successive entry of the parts with a phrase in imitation.

We now come to the part for January, and this presents seven pieces to our consideration. First of these is a *concertstück* by H. F. Degenhardt, organist of St. Catherine's, Hamburg—an anomalous definition, surely, since it can be but most rarely that a composition for the organ can be played in a concert. It was well enough for Weber to give the same title to his famous piece for pianoforte and orchestra, which has not the form of a Concerto, and is yet more regularly constructed than a Fantasia, was expressly designed for concert performance, and could not be classed with or named after any prototype. The last justification only can apply to the piece before us, which may be described as formless in its wanderings from key to key, and as aiming at far more than it strikes. A theme which appears first in A flat and afterwards in F, is really pretty; but there is little else to redeem the ostentatious manner of the whole, which culminates in a plagal cadence on the grandiloquent Tierce de Picardie. A *Prelude* by the editor, is welcome. It is a worked phrase rather than a theme, but the work is skilful. The reticence is to be respected of Dr. Spark, who evidently writes with ease, who has the whole volume at his command, and who yet puts forth most sparingly his own productions. Another composition by Ph. Tietz is the *Fantasia* which follows. It is rambling in character, but there is some merit in the melody which appears at page 90 and is repeated at page 92. An *Introductory Voluntary* by A. Page should have begun on the fourth quaver of the bar instead of on the first. An *Impromptu*, by C. J. Frost, is a result of organists' habit of extemporising; the whole piece is made up of one bar, which is worked throughout with some ingenuity, but scarcely constitutes a musical idea. Two pieces by Dr. R. Papperitz, organist of St. Nicolai, Leipzig—*Choral Vorspiele*, Nos. 1 and 2, zu "Ich knüge mich an"—are, in plain English, preludes to the Choral tune named in the title, and they will be less interesting in England where the tune itself is unknown, than in Germany where it is generally familiar. In No. 1 the tune is

assigned to the pedals, and it supports a somewhat laboured, very chromatic, and a little tedious progression of harmony in ceaseless quavers. No. 2 may be styled a variation on the tune; it is more diatonic and less monotonous than the other, but still is not exempt from dryness. The author is a professor of harmony in the Leipzig Conservatory. The last piece an *Andante, Cantabile*, by W. Wright, organist of Christ Church, Croydon, is harmonious.

Part 14, that latest issued, appeared in April last, and contains no less than ten numbers. There are two pieces by E. Silas, a *Prelude* and a *March*. The former is a cantilena accompanied by chords repeated in quavers, and supported by a pedal part mostly in sustained notes. The latter is bold, full of contrast, and highly effective; the point of imitation that constitutes the second strain stands out well and particularly associates the composition with the instrument. A *Pastorale* by T. Mee Pattison is not conspicuous among its fellows. A *Religious March* by G. A. Macfarren justifies its appellation by having the Hundredth Psalm treated canonically for its trio. An *Easy Prelude* for M. F. stops, and an *Easy Prelude* for soft stops, both by Henry Smart show the usual skill of this capital musician, in their adjustment to the capabilities of the instrument, and in their interest as music. The second is perhaps the more attractive, but both will please hearers as much as executants. A *Prelude* and a *Motivo* by Frederic Archer—inventions run much in couples in this Part before us—have much charm. A curious coincidence is in the likeness of the first phrase of the *Prelude* to that of the piece for soft stops by Mr. Smart, which is strengthened by their both being in the same key of G; it is one of many proofs that musical resemblances need not be plagiarisms, when two composers, who can neither have seen the other's production, light upon similarities. Yet another two pieces by one composer conclude the collection. These are a *Moderato* and a *Pastorale* by Gustav Merkel, which, if not equal in beauty to the number by Herr Merkel before mentioned, are at least so in musicianship, and they are both sufficiently attractive to be often played with pleasure.

In taking leave, for the present, of the "Organist's Quarterly Journal," we strongly recommend it as an interesting exhibition of the abilities of living composers, and as a proof of the great amount of talent that is now afloat in the world.

Wherefore? Canzonette. Translated from the French of Victor Hugo, by H. W. Dulcken, Ph. D.

Far from thee. Song. Translated from the French of Jean Jacques Rousseau.

The Son of the Prophet. Song. The words translated from the French of J. Chantepeie, by H. W. Dulcken, Ph. D.

The Star. Sonnet. The words translated from the French of Camille du Locle, by H. W. Dulcken, Ph. D.

Save, Lord, and hear us (Ave Maria). Motett, for Soprano or Tenor solo, with chorus.

O saving Victim (O Salutaris). Motett, for Soprano or Tenor solo, with chorus.

Composed by J. Faure.

It might be confidently expected that any compositions of so consummate an artist as M. Faure would be in the highest degree interesting; but we were by no means prepared for so much originality of thought and clearness of design as are exhibited in the group of vocal pieces before us. The *Canzonette*, "Wherefore," in B flat, commences with a short and eloquent symphony of eight bars, starting, quaintly enough, with the third inversion of the dominant seventh, in E flat, and proceeding by a chromatic descending progression to a close in the key of the song. The effect of this phrase gains on the ear by repetition between the verses, and is cleverly woven in with the voice-part at the conclusion. The melody is charmingly simple, and expresses the poetry with remarkable fidelity; the words, "Ah, why?" especially, being set with true musical appreciation of the feeling with which the interrogation is uttered. The next composition, "Far from thee," is we are inclined to think the best of the series; and indeed is one of the most exquisite love-songs we have seen for many years. The rhythm of the melody changes every bar, alternating between triple and double, the voice-part being preceded by a melodious symphony in $\frac{3}{4}$, which, breaking in at the conclusion of each verse, has an indescribably beautiful effect. The accompaniments are in thorough keeping with the unstudied and spontaneous outpourings of a lover's grief in solitude; and vocalists who can appreciate and give expression to so pure and unpretending a vocal piece will thank us for directing their attention to its merits. The "Son of the Prophet" is a

more elaborately constructed song, commencing with a recitative, in C minor, leading to an *andante*, with a flowing triplet accompaniment, which again breaks into a *quasi* recitative. There is much dramatic power shown in this composition, but it is of a more conventional character than that which distinguishes the songs already noticed. In "The Star" we have again much beautiful thought. Beginning with a recitative, we are led to a charming bit of placid melody for the pianoforte, a good effect being afterwards gained by the voice singing in $\frac{3}{4}$ against $\frac{2}{4}$ in the accompaniment. The *sostenuto* phrases after the double bar, with a *tremolo* accompaniment, conclude the song with much sympathetic feeling for the words. The two *Motets* are excellent examples of calm religious music. If we have a preference, it is for the second on our list, "O saving Victim," a quiet devotional piece which cannot fail to enchain the attention of listeners. "Save Lord, and hear us" is also extremely melodious; and the solo portions of both pieces are in every respect equally well suited for soprano or tenor voices.

Masaniello. (*The Dumb Girl of Portici.*) An Opera, in five acts. Composed by D. F. E. Aubert. Edited and translated into English by Natalia Macfarren.

THE "Editor's Note" to this edition of Aubert's most popular opera informs us that it "has been delayed in publication partly because it was found necessary to re-arrange nearly the whole of the accompaniment, the existing arrangements being either wholly inadequate to represent the score, or else impracticable for the pianoforte." The case which has been exercised in preparing this new version, not only as a reliable hand-book for use during the performance of the work, but as a faithful transcript of the composer's original intention in the minutest particulars, deserves the warmest commendation, the accompaniment throughout lying well under the hand of the pianist, and (with the profuse indications of the instrumentation) giving a very excellent idea of the score. The translation, in many parts an extremely difficult task, evinces a laudable reverence for the music; and in several pieces moves so perfectly with the notes as to make us look forward with longing to the time when lyrical works shall be sung in the language of the country in which they are performed, which assuredly is the next best thing to hearing them in their native tongue. We are glad to find that the dances, which form so prominent a feature in this work, are here printed for the first time without curtailment, and that the coda of the Tarantella in the third act is also given, an addition which will enhance the value of this piece for performance, apart from the Opera.

Four-part Songs by Walter Macfarren.

In the notice, in last month's issue, of the volume of 14 four-part songs by Mr. Walter Macfarren, allusion was made to the other compositions of the class by the same author, which are not included in that collection. This has elicited enquiry as to the pieces in question, which, it is hoped these remarks will satisfy.

The first series of "Novello's Part-Song Book" first claimed and duly received the world's attention at the beginning of the present half century. A part of the plan of the work in the first stage of its career, was to award prizes for the best settings of certain poems, which were offered by the publishers as incitements to the endeavour of whomsoever might choose to compete for the same. Two of these prizes were gained by the composer whose productions are here under consideration, and these two are the first to be considered. The "Harvest Song" is set to a characteristic poem by Mrs. Newton Crosland; to our fancy the music is more chromatic, or, in plain English, more strongly coloured than the subject warrants; the assumed freshness of country life and the vigour needed for the harvest field, we deem to be better expressible in the broad simplicity of diatonic intervals than in the semi-tonic progressions and frequent changes of key that abound in this piece; but our opinion is stultified by that of the public—for the part-song had a great success, which continued for several years after it was a new one—and public opinion is justified by the bold, hearty refrain, "Hey! for the Harvest Home," in the enjoyment of which we will dispute with no audience that ever encored it. How strange is the evanescence of popularity! Time was, and that not far gone by, when this was one of the standing pieces in Mr. Henry Leslie's and many other concerts; it is not a whit less pleasing now than it was; but yet it has no chance of pleasing since it is never heard. It would be politic in any director of a choral institution to restore the "Harvest Song" to public favour, and to prove again, but not reprove, the justice of the awarded prize. "An Emigrant's Song" is the

other lasting record, to which allusion has been made, of how "Novello's Part-Song Book" once "prized" its contents. It has less likelihood than its companion of the broad popularity that the other enjoyed, but it has great feeling, which is saved from becoming pathetic by the cheery brightness of its last strain, for which the major form of the key is happily introduced, and it is set to a charming poem from the same fair hand as the foregoing piece.

"A lapse of twenty years," to quote the playbill of a sensational drama, occurred between the last part-song and the next we have to notice, during which interval several of those appeared that were mentioned last month. The collection of six, now to be considered, completes the author's productions of this class with which the public is acquainted. A series of songs for the seasons, set to verses by Mrs. Cowden Clarke, once Miss Mary Novello, begins of course with "Spring" and therein shows as blithe a front as will bear up against the snow blossoms of the severe May just ended, and prove a hardihood to resist the blandishments alike and the fierceness of the ensuing periods. The song is vigorous as cheerful, and it is no less tuneful. Following in the year's train, comes "Summer," which maintains the gaiety of her forerunner, though under a somewhat softer aspect. This, to our fancy, is the fairest flower of the series; but reviewers should not indulge in fancy, the true domain of those reviewed; and having no firmer ground on which to base the preference, we surmise that other hearers may admire the other three songs as much, and then they will think excellently well of the whole four. "Autumn" is ushered in by a sturdy passage for basses alone, which seems written to show the fallacy of the common assertion, that the minor key is characteristically mournful, for a jollier spirit could not be breathed than glows in every note of it; true, there is a spice of the major for the ending of each verse, as if one turned to autumn's fruits after feasting on his savoury fare, and regaling on his fluids, nut brown and purple; but the manner of the whole is a merry one, and whether the dimensions of the third be "lesser" or "greater," the key of D never turned a tune more hearty than the present. The cares of "Winter" are all shut out of doors in the representation of him which follows; here sits he by his fire-side, laughing all over, and inoculating every hearer with his jocund humour. None can gainsay such evidence as this song affords of the sympathetic charm of music, for singers and listeners must be very sound asleep not to be impregnated with its festal character.

After these four seasonable acts of homage to the modern muse, the composer turns his thoughts backwards, and selects two charmingly quaint specimens of our elder poets. It may or may not be worth notice, but it is obvious that the average of verses appropriated to part-songs is of a far higher order than that of the "words" (we use the accepted term) to which songs for a single voice are mostly written; and we observe this as prompting an inference that, when unchecked by the proscription of schoolmistresses or other arbiters of feminine taste, a musician, having the whole garden of poetry from which to choose, is likelier to gather his honey from the healthier and the sweeter flowers; many may sing of their loves, while the theme is forbidden to each one of the choir. William Wager, who flowered at the dawn of the sixteenth century, has left a sweet little ditty, telling of a maid who came out of Kent, and interlined with such ejaculations as "Dainty Love!" "Dangerous she!" and the like; the music to this is aptly divided into alternate phrases, respectively for the two male voices and for the whole chorus, the first having the narrative, the latter having the comments this calls forth. It is right pleasantly disposed, and its simplicity of melody with its naturalness of harmony joined to its pretty vocal disposition, makes a capital effect. Half a hundred years later, Anthony Munday was in his ripeness, and a specimen of his fruit, "You stole my love" is the last we have here to record of the sources whence the composer drew his suggestions. Love stealing is no act of felony, for it gives as much as it takes, and brings no more joy than it makes; so the full chorus chuckle over their pilfering, and are as merry mouthed about their wrongs—or rights, it may be—as if each were certain of being the winner by the interchange of loves. It would be a pleonasm, or any other asm that means extra to the purpose, to speak of the music to this dainty little poem; go from county to county, from concert to concert, and from one private circle to another, and you will hear it sung, by many or by four, as it would be impossible to sing if each singer took not thorough pleasure in the task; it is as great a favourite now as erewhile was the harvest song, and when the public has given a verdict, to echo this would be as redundant as to dispute it would expose a want of judgment.

CRAMER, WOOD AND CO.

Mendelssohn's *Lobgesang*. Paraphrase for the Pianoforte by J. Rummel.

THE word "paraphrase" disarms any adverse criticism which we might feel it our duty to make upon this piece, were it simply issued as an arrangement of Mendelssohn's work for the pianoforte. So far from wishing to discourage the publication of portions of the great compositions of the great masters, we are decidedly of opinion that the more they are multiplied the better, for good music cannot be heard too much; but when such arrangements are intended to lead credulous purchasers to believe that an unutilized work is before them, critics should exercise the power they hold to warn the public against countenancing a system detrimental alike to art and artists. Mr. Rummel's paraphrase on Mendelssohn's "Lobgesang" may be conscientiously recommended to amateurs as a well written and effective piece for drawing-room performance. The subjects are well chosen, and follow in good order, so that, although the sequence of the numbers in the original work is not observed, there is no undue effect of patchiness. The beautiful duet, "I waited for the Lord," is exceedingly well arranged; and an air of completeness is given to the piece by the repetition of the majestic opening phrase at the conclusion. We think it would be an improvement in a "pot-pourri" like this if the names of the several movements and airs were placed at the head of each; as amateur executants, for whom these compositions are especially intended, have but a very indistinct knowledge of the works from which they are taken, and it would also be the means of satisfying many an enquiring listener.

Andante from Mozart's Quartett in D minor.

Minuet from Schubert's Quartett, Op. 29.

Transcribed for the Pianoforte by J. Rummel.

THESE are pure transcriptions, the name of Mr. Rummel merely appearing as the adapter of the thoughts of Mozart and Schubert to our household instrument. Pianists who do not desire to idle away their time by practising rapid arpeggios to ornament a flimsy theme, will delight in reproducing the ideas contained in these quartetts upon the pianoforte; for it is one of the great merits of arrangements of works written for instruments not usually available in a drawing-room, that students can linger over their many beauties for a sufficient length of time to thoroughly appreciate their worth. Mozart's "Andante" is based upon a subject of extreme beauty, which must delight every lover of pure and legitimate writing; and the Minuet from Schubert's Quartett, although in a different school, will also be found available as a reminiscence of the original. The arranger has well and reverently accomplished his task, and will add to his reputation by multiplying these extracts from the compositions of the best masters.

COMPOSERS' PUBLISHING COMPANY.

It is no Song, but I. Song. Words by Capt. Bedford, R.E. Music by W. J. Chatfield.

A PLACID and melodious subject, appropriately and carefully harmonised. An expressive singer may create an effect from these simple materials, for the phrases evince the possession of musical feeling. Lest an accompanist should startle the singer by a chord, we presume not intended, let C be played instead of D, in the third crotchet of the 7th bar, page 2.

AUGENER AND CO.

Sonata for the Pianoforte. Composed by Charles Henry Shepherd, Associate of the Royal Academy of Music.

MR. SHEPHERD'S resolve to throw his ideas into a classical shape should predispose critics in his favour, even were his composition less deserving than it is of commendation. There is much good writing in the first movement, although the principal subject has scarcely sufficient interest for so important a work. We like the second movement better; the theme, an "Andante Religioso," is melodious and well harmonised; but the introduction of the "Recitative," breaks the continuity of feeling with which it opens, and, in our opinion, detracts from the placid character of what we should expect as a musical illustration of the verse with which the movement is headed. The "Minuet," and "Trio," are graceful specimens of careful and conscientious writing; and the "Finale," is clear and well defined, the chief theme having sufficient melodic character to make its recurrence welcome, and the subordinate subjects being well contrasted. The Sonata is appropriately dedicated by Mr. Shepherd to "his esteemed master and friend, G. A. Mac-

farren, Esq.," whose valuable counsel and advice may still be of infinite service to the young composer.

BOOEY AND CO.

Madame Sainton-Dolby's Tutor for English Singers (Ladies' voices). Part 3.

It is difficult to say why the third part of this work is sent to us for review, more especially as it contains "Songs from Oratorios and Ballads, Ancient and Modern," all of which are too well known to need comment. Some sensible remarks precede the specimens of vocal music, and we can only express a hope that the two parts which have not been forwarded to us, sufficiently prepare the pupil for the study of the advanced pieces here given. Madame Sainton's high reputation would fully warrant us in conjecturing this to be the case; but to adapt a popular adage to the present matter, we can but "speak of a book as we find it."

DUNCAN DAVISON AND CO.

A Cloud with a Silver Lining. Cantata for female voices, with Pianoforte accompaniment. Words by K. L. C. Music by Francesca Jessie Ferrari.

This unpretending Cantata should, we think, find its way into drawing-rooms where musical evenings are not exclusively devoted to solo singing, for it is melodious, and so simply written in the voice-parts as to demand but a small amount of trouble from the executants. Preceded by an effective little overture, arranged as a pianoforte duet, the composition opens with a choral recitative, followed by a chorus in $\frac{3}{4}$ rhythm, the subject of which is flowing and attractive. The change to the tonic minor well expresses the words; but the sudden transition from A minor to E major is somewhat abrupt. The two succeeding solos and choruses are rather fragmentary in effect, especially the prayer, in F minor, which might have been more developed with advantage. The trio is pleasing, and the duet and final chorus contain some points which convince us that the composer may achieve something of higher importance with perseverance and attentive study. At all events she has not attempted to soar beyond the limits of her powers in this, which we presume to be her first essay, and that, at least, is a hopeful sign.

Original Correspondence.

ORGANISTS' SALARIES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I have been in hopes that some clergymen more competent than myself would before now have taken up the church side of the question involved in the erroneous theory of "Clericus," that "when an organist is paid at the same rate for church duty as for secular work he has no ground of complaint." I believe that the general acceptance of such a principle would be disastrous to the cause of church music, because it would tend to discourage professors from devoting any considerable share of their time to organ practice, and would make it to the pecuniary advantage of the busiest—that is, the more successful—members of the profession to decline such engagements altogether. The theory, as stated by "Clericus," sounds specious at first hearing to the non-professional man, but, the more it is considered, the more it will be seen to be founded on a series of false assumptions.

It assumes, in the first place, that the best musicians are sufficiently paid for their secular work. There are many "teachers of music" destitute of sound musical education, who are no organists, some of whom would wisely shrink from a public performance of any kind, and yet are engaged in professional duties and affecting the scale of remuneration. But the very power to accept the appointment of organist places a man in a class above them. And this is what we mean by "position." "Clericus" is right in attaching value to the "position" of organist. But, to whom does the position belong—to the church, authorities or to the musician? The organist is not raised above his brother professionals in the same town by the accident of his selection by the minister and churchwardens, or by some supposed magnetic influence from his rubbing against these dignified persons, for then the presiding genius of the barrel organ would be likewise advantaged in his sphere of secular work, but by the sensible guarantee which the public have of his ability as a musician. The professional respect accorded to him is due, not to his employers, but

to his own brains and toil. And, therefore, I contend that to offer an organist a salary of £40 and a good "position" would be as straightforward and honest a proceeding as to pay the physician's expected fee in the form of half-a-guinea and his own hat.

In the second place, the theory of "Clericus" assumes that proficiency on the organ is entitled to no higher remuneration than proficiency on the pianoforte. The average professor of music has twelve pupils on the latter instrument for one organ pupil, and his engagement as organist is generally for one day in seven. To adopt, therefore, the same scale of payment for organ work as for pianoforte work would be to expect musicians to undertake this distinct branch of the profession, with the increased outlay of time and money, for a fifth or sixth part of the remunerative return which they would receive for the other branch of study; under ordinary circumstances, organ practice being more expensive and more inconvenient than pianoforte practice. Supposing, then, that for the sake of the "position" a professor thought it worth his while to qualify as an organist, the scale of payment would present a strong inducement to him to devote his whole after-study to the pianoforte. A few years ago a relative of my own was articulated to one of the leading professors, and we were desirous to arrange for part of his time to be devoted to organ study. The professor, on the other hand, advised him to devote the whole of his time for instrumental practice to the pianoforte, for that, he said, was what he had to live by. And accordingly he picked up his organ-playing and discharged the duties of deputy-organist as best he could. I will put it to any man who has the cause of church music at heart whether it is desirable that our young musicians should be obliged to regard organ study and organ practice as a branch of the profession too unremunerative to be put on the same level as pianoforte practice. And with whom does the fault lie?

Another false assumption in the theory propounded by "Clericus" is, that public performance need not be paid at a higher rate than private routine work. He contends, indeed, that organ-playing is to some extent routine work; it may be to the cathedral organist, but scarcely so to the man who is at work only on Sundays. A good organist is laying his plans for Sunday during the week, and when the time of performance comes the tax upon his energies is altogether different from that entailed by private lesson-giving. And then there is the responsibility. In a sharp attack of illness, the pupils may be put off, but would the congregation be so accommodating? An attack of tooth-ache, not quite wholly disabling, is aggravating enough in the daily routine of musician-life; but what is it on the Sunday, when the organist must be up to the mark, or some sharp critic (not impossibly the curate) will be denouncing in the next *Musical Times* the vileness of harmonies which, after all, had their "root" in a carious tooth? The general rule amongst musical men seems a just one—that public performance shall be paid at a higher rate than duties of a private nature.

I am regarding this subject simply from the Churchman's side of it. We need the best skill of our best musicians in town and in country. And in the main we get it, or there would be no such good music as we have. But we have no right to adorn God's worship with half-remunerated talent. We have clearly no right to expect men to qualify themselves as organists, and to remunerate themselves by the pianoforte. We should inevitably fail to secure from them the incessant care and attention which we require, and for which we ought to pay with liberality worthy of the service of God. It has been my privilege to have been interested in church music for the last five and twenty years, and to have witnessed a marvellous improvement in every department of it save one. The organist's work has increased; the tax upon his time and skill is much greater; but his salary, as an average, has certainly not increased. I cannot suggest a remedy to meet every case; but I think we ought not to shut our eyes to the fact, still less to recognise any principle of payment unworthy of English Churchmen.

I am, Sir, yours very truly,

HENRY GREEVES, Curate of Selby,
District Secretary to the York Diocesan
Choral Association.

Selby, May 17, 1872.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Although I am by no means competent to give an opinion either way upon the musical question now disputed between your correspondents Dr. Stainer and Mr. Archer,

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allow me to inform the latter gentleman that it is quite unnecessary to write *θεός* as he does, in order to distinguish it from *Θεός*; for the simple reason that this last word does not, and could not (for reasons well understood by all Greek scholars) exist in the language. The distinction between *arxis* and *thesis* in scanning is familiar to every tolerably advanced schoolboy, and the words are never, so far as I am aware, printed in Greek characters when used in the sense referred to.

I am, Sir, yours faithfully,
Windlesham, Surrey. C. S. JERRAM, M.A., Oxon.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I have read with much interest your critique on "Novello's Part-Song Book," vol. IX., in the current number of the *Musical Times*; but your remarks on the songs for men's voices have revived a standing difficulty with me, viz., how to get the upper part of such music sung; and I venture to ask you a few questions on the subject, and should esteem it a favour if you would kindly inform my ignorance thereon.

1st.—a. Is the "counter-tenor" a distinct voice, as the tenor is a distinct one from the bass?

b. If so, how is it distinguished?

c. Are there many such to be met with now-a-days?

2nd.—If not a distinct voice, but a result of special training, what is the kind of training needed, and what register is to be employed?

3rd.—Can you refer me to any books where this subject is fully treated?

I heard recently that a glee club was started not long ago by a number of the best male voices in the town where I live, but, after a short time, it had to be given up, as the tenors—some of whom I know are very good—could not get up to the high notes, or at least sustain the upper part; and among my acquaintance I know none who can sing this part. A few years ago, I remember I used occasionally to hear in church a male voice (a grown person) singing the alto part, in a squeaky sort of voice, which I was always taught to regard as unpleasant and unnatural, and which certainly appeared so to me, compared with the alto of women or boys.

And yet, I suppose in the times of the glee writers, there must have been a larger number of "counter-tenor" singers (whatever this means). If I remember rightly, Hogarth, in his *Musical History*, speaks of Weber having been taken to hear some of this singing when in England, and having spoken disparagingly of it.

Then, again. Wherein does this voice differ from that used so largely on the Continent for the 1st tenor in men's music? The whole subject is rather mysterious to me as yet, and I have scarcely met with any who could explain it thoroughly to me.

Please excuse the liberty I have taken with you, and believe me,
Yours respectfully,
May 10, 1872. R. S. O.

[The music of Tallis, Bird, Wilbye, Gibbons, and their contemporaries, shows that the alto voice of that period was what we should now call a high or light tenor. The parts for it seldom, if ever, proceed above G, and were therefore, though the Church pitch of that time was a whole tone above the secular, within the chest register of voices of our own time. The tenor voice of those days is represented by the low or robust tenor of our own. The music of Purcell shows that, after the Restoration, a vocal register was developed which had not previously been in use. This consists of what is ordinarily called the "falsetto," or "head voice," and belongs to all classes of voices, male and female. The male singers, who employ this quality only, are called indifferently counter-tenors or altos; and they, from greatly exercising the particular register, obtain a power in its tone and a facility in its use beyond what is possessed by singers who fully develop other parts of the vocal compass. Many of the best counter-tenor singers have been natural basses, and it has seemed somewhat anomalous to hear the tone, which R. S. O. describes as "squeaky," proceed from the lips of a fine portly person, who might be expected to give utterance to sounds of far lower pitch and grander character. In some very rare instances, the natural or chest range of a light tenor extends upwards, so as to include the notes that can usually be obtained by men but in falsetto. For a good round century and a half, the counter-tenor voice was employed as the second from the top in a vocal quartet that included a treble, or as the top

part if the music were for adult male voices only. During that period, were written so very many works for the Church, which their own merit and their long standard use have rendered indispensable to her service, that it is necessary, in all cathedral choirs, to retain counter-tenor voices, for which there is a part in all these compositions; then were written the Choruses of Handel, which were designed for high male altos; and then were written the mass of glees, to whose intended effect the counter-tenor voice is essential. A peculiar development of the falsetto register in combination with the chest voice is called in France the "voix mixte," and it is by this production that many continental tenors sing extremely high notes with great force. Save in these cases, the falsetto of male voices seems to be uncultivated out of England, and here it has been far less in use within these last forty years than previously. It seems to have been thought, during the long ascendancy of the counter-tenor voice, that to sing, in the case of a woman or a boy, meant to sing high. Hence, although some few vocalists of this class are to be remembered, the female contralto voice was little esteemed, and as little trained. Almost within the present day, folks first perceived the beauty of the rich and most expressive tones of the contralto voice, to listen to them with delight, and to encourage their development; they perceived, too, how unnatural it was to strain low female voices to produce high sounds, and how harsh a character was the general result. Within this time, the practice of concerted vocal music has become far more general than previously in domestic circles, and this has given large occasion for the employment of the contralto; the substitution of female for male altos in our choruses has been a natural consequence, but an entire change in the effect of choral music has been thereby wrought. The acute tones of the male alto or counter-tenor, for which choruses were written even so late as the theatrical music of Bishop, are now replaced by the mellow sounds of the female voice, and every one must perceive that the extreme high notes of a male voice have a greatly different sound from the notes of the same pitch which are in the middle of a female voice. The counter-tenor voice, in falsetto, never was developed in Germany, and the first tenor part, in the four-part songs for male voices of that nation, never goes above the range of a light tenor voice. Here, since the contralto voice has been admired, and consequently cultivated, and since also the practice of after dinner glee singing has become less indispensable in social meetings than it was, the cultivation of the falsetto counter-tenor has greatly declined, because the voice is less in request, so that it is almost singular for an amateur to develop that register, and the professional altos are but as one in twenty to what they used to be. The male voice parts of Mr. Walter Macfarren, to which our correspondent refers, lie for the most part within the range of the light tenor for which Germans write; a few of them, however, make such free use of A and B that they cannot be sung without an effort in the natural voice of tenors, and for these few, the falsetto notes of the counter tenor are necessary, and the notes of this now comparatively rarely developed register impart a special colouring to the entire vocal combination. Some interesting particulars on this subject have lately appeared in the *Tonic Sol-fa Reporter*.
THE WRITER OF THE ARTICLE.]

TO CORRESPONDENTS.

♦♦ Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

JAMES DICKSON.—We should recommend "Derric's Recollections of Mendelssohn," translated from the German by Natalia Macfarren, and published by Richard Bentley, New Burlington Street.

T. E. F.—Haskins's *History of Music*, published by Messrs. Novello, Ewer and Co.

J. T. ABRAHAM.—The account of a concert given on the 16th April, and forwarded too late for insertion in our "Brief Summary" for May, cannot be passed on to the June number.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ABINGDON.—The Musical Association gave the last open night of the season on Monday, the 20th ult., when a selection from the *Seasons* was very well performed, Miss Hillis, in "Oh! welcome now," and Mr. Pacey (the able conductor), in "With joy the impatient husbandman," were especially successful. Miss Bessie Evans sang the soprano solos in the second part with much effect, and the accompaniments were most efficiently performed.

BATH.—The last concert of Mr. Bianchi Taylor's choir for the present season was given on the 24th April before a large audience. Several glee and part-songs were sung with excellent effect. Mendelssohn's four-part song, "On a lake," and Sir John Stevenson's glee with semi-chorus, "See, our bark sends o'er the main," being especially well received. A feature of the concert was a selection from Weber's Opera *Oberon*, the overture to which was charmingly played by Miss Taylor and Mr. Brownell. The principal vocal parts were ably given by Misses Bretelle, Fanny Andrews, E. Taylor, and Edwards, Messrs. Estens and A. Smith. The concert was in every respect highly successful.

BIRMINGHAM.—On Thursday, the 25th April, Mr. Stimpson gave his second lecture on Church Music to the members of the Church of England Young Men's Association, at the Town Hall, assisted by a choir. The Rev. J. C. Bissard presided. The lecturer resumed the subject by considering the condition of Cathedral music. The introduction of the showy music of Mozart into Church services he condemned as an inconsistency as great as would be the wearing of a Dolly Varden dress in conjunction with the Quakeress bonnet. The choir here sang an anthem, "Merciful and gracious Lord, turn Thee unto us again," to music from Mozart's First Mass (solos by Miss Buckler and Mr. F. Sharpe), and Mr. Stimpson asked his hearers to contrast this with Byrd's Anthem, which was sung at the previous lecture. Mr. Stimpson strongly reprobated the practice of singing sacred words to secular music, as, for instance, the words—

"Who is this that comes from Edom,

All his raiments stained with blood?"

to the well-known air "Cease your fanning," from the *Beggar's Opera*. Two airs from *Don Giovanni* were in a similar way applied to sacred words, so that he who one day had listened to the music in which a lover's anger was deprecated, or a quarrel reconciled, might next day be asked to sing those same notes to words setting forth the great truths of the Christian religion. Weber's "Softly sighs" had been appropriated to

"Come, thou Fount of every blessing,

Tune my heart to sing Thy praise.

A metrical version of the 37th Psalm, "The Lord is my Shepherd, I shall not want," had been sung to the "Huntsman's Chorus," and "Cattlin's Hornpipe," as a tune called "Helmseye," was deemed a proper companion to the hymn, "Lo, he comes with clouds descending." The non-existence of a really musical Hymnal was a great hindrance to good church music. He did not know of a single publication which met the requirements of the case or was thoroughly adapted to musical purposes. The Hymnals contained hymns in which the metre was irregular, the language improper, or the sentiment unfit. "Hymns Ancient and Modern" was as faulty a collection as any other. In pointing out what church music ought to be, Mr. Stimpson said the management of it should be left to musicians who had studied the subject practically and theoretically, and who had given their working time to it, not their play time. He earnestly recommended the teaching of good hymns and good music in the Sunday schools; a mighty choir might then be trained to fill the land with youthful voices, unstained with vulgarity, instead of, as now was too often the case, shiploads of American rubbish being used, to tunes not one degree removed from nigger melodies, and profane with vulgarity and the associations of banquets and blackened faces. The audience frequently showed sympathy with the lecturer's criticisms by applause, and the music was heartily appreciated.

BRIDGE OF ALLAN, SCOTLAND.—A new organ, built by Messrs. Foster and Andrews, of Hull, for St. Saviour's Episcopal Church, was opened on Whit Sunday, Mr. Brook Sampson, organist of the Parish Church, Kettering, presiding at the instrument. This being the first organ in the town, large congregations were attracted to hear it. The instrument is in a Gothic case, with decorated front pipes; and the tone and workmanship reflect much credit on the builders. Mr. Brook Sampson played with great taste; and amongst his voluntaries were Andante in G (Smart), extracts from Mendelssohn's Organ Sonatas, "Zadock the Priest" (Handel), "Allegro" (Bache), "Hallelujah Chorus" (Handel), Offertories in A and F (Wely), &c.

CANTERBURY.—On the 6th ult., Mr. J. Plant, Grammar Master of the Cathedral Chorists, gave a very interesting and instructive lecture in connection with the Church of England Young Men's Literary Association, on the rise and progress of part-singing in England from the 16th century to the present time. The lecturer commenced by alluding to the influence that music has always had on nations and individuals, and then turning to the immediate subject of his lecture gave a clear definition of the difference between a madrigal, glee, and part-song, and the meaning of the terms fugue, canon, catch, &c., &c. He then dwelt at some length on the different styles of each author, from whom a composition had been selected, spoke of the musical catch and glee clubs that had been established during the last half century, and expressed much regret at their gradual decline. The lecture was illustrated by several canons, glees, and madrigals sung by Miss Jessie Dixon, Masters Maxted and Shepard, Messrs. Birch, Cross, Moulding, Rhodes, and Higgins (of the Cathedral choir), all of whom gave their valuable services.

CORHAM.—Mr. H. P. G. Brooke gave his farewell concert on Tuesday evening, the 30th April, to a numerous audience. Before the com-

mencement of the performance, the members of Mr. Brooke's class met at the School-room to present him with a testimonial, viz.—an elegant time-piece, with the following inscription:—"Presented to H. P. G. Brooke, Esq., by the Cobham Choral Class, as a mark of their respect and appreciation of his high qualifications for imparting a thorough knowledge of music. Cobham, Surrey, April 30th, 1872." The presentation was made by Walter Hele Molesworth, Esq., of Cobham Lodge and Kensington Square, whose eloquent speech expressive of Mr. Brooke's high qualities as a musician, and a sincere and faithful friend and instructor, was listened to with great attention. Mr. Brooke made a suitable reply and gave some very useful advice to the members in a musical sense. The programme of the concert contained a number of part-songs, which the class sang with excellent effect, reflecting the utmost credit upon the training of Mr. Brooke. Mrs. Rowland Smith was highly successful in "Where the bee sucks," the Rev. H. Trotter and Rev. Gerard Banks received an encore in the duet "Treasures of home." Mr. George Smith sang the "Death of Nelson" with great expression, and was loudly applauded, and Miss Shepherd gave an intelligent rendering of Sullivan's "Looking back." Miss Inogenes Molesworth (in the absence of her sister, Miss Cordelia Molesworth) sang "Moonlight on the Ocean" very well, and was encored. Miss Frost took the audience by surprise by her fine singing of Bishop's "Bid me discourse," which was re-demanded. The quartet, "Sweet is the hour of rest" (Mercadante) was well given by Mrs. R. Smith, Miss E. Bennett, Mr. George Smith, and the Rev. H. Trotter. The Misses Trotter played with great taste and judgment a pianoforte duet, "Grand Duchesse" (Offenbach). Mr. Brooke conducted and accompanied with much ability throughout the evening.

CROFT SPA, DARLINGTON.—On Thursday, the 2nd ult., a concert was given at the Assembly Rooms, by Mr. Otto Holzapfel, Professor of Music, before a very large audience. The concert-giver was assisted by Miss Clelland (Soprano), of the Free Trade Hall Concerts, Manchester, Miss Brooks (Mezzo Soprano), Mr. Harriott (Tenor), of Darlington, Mr. J. Bell (Bass), of the Parish Church Choir, Richmond, and Mr. J. H. Hooks, organist of the Parish Church, Richmond, Yorkshire, who officiated as accompanist, and with Mr. Holzapfel performed several duets on the pianoforte, perhaps the most successful of which was an arrangement of Mendelssohn's 1st Concerto. Miss Clelland sang with much effect, and elicited the warmest applause. The concert was in every respect thoroughly satisfactory.

DEVIZES.—The Choral Society gave a performance of *Judas Macabbe* at the Corn Exchange on the 7th ult., in aid of the funds of the Cottage Hospital, which was opened on the same day. The concert (under the direction of Mr. J. T. Abraham) was attended by about 1000 persons, and was highly successful. The committee had the advantage of the gratuitous services of Miss Osman, of Reading (who was received with much applause), Mr. Price, Mr. C. J. Phillips, and Mr. R. Sharpe, of Southampton, who presided at the harmonium, and accompanied the solos with great taste and skill. Several of the solo and duet parts were well sung by members of the Society. The band and chorus numbered about 95 performers, ably led by Mr. Salisbury. Mr. W. Sly presided at the pianoforte with his customary ability.

DOUGLAS, ISLE OF MAN.—The concert by Miss Wood's Choir on behalf of the Industrial Home took place on Tuesday evening, the 30th April, in the Victoria Hall, in the presence of his Excellency the Lieutenant-Governor and Mrs. Loch, and a fashionable audience. The singing of the choir was generally admirable, and showed an immense improvement over the performances at any previous concert. The best was "Believe me, if all those endearing young charms" (which was sung with much grace and delicacy), Mendelssohn's "Morning prayer," Dr. Garrett's capital part-song, "My love is like a red, red rose," and the "Lass of Richmond Hill." Mrs. Spittal and Miss Hutchinson were highly successful in their solos, and elicited warm and deserved applause. Between the parts the prizes were gracefully distributed to the successful candidates by Mrs. Loch. They were awarded to Miss Johns, Christian, Reede, S. F. Reede, M. A. Cretney, Green, E. Green, and B. Cubbon, Messrs. G. Wainwright, J. Goldsmith, W. Connall, and Fielding. Altogether the concert was a most enjoyable one; and a satisfactory balance of £15 8s. 6d. has been handed over to the Treasurer of the Industrial Home.

EASTBOURNE.—A concert was given by Herr Wolf's band, at the Assembly Rooms, on the 14th ult., which amply demonstrated the claims of this company of musicians to public support. Several amateur vocalists gave their services on the occasion. Solos were played by Herr Cramer (violin), Herr Yung (cornet), and Herr Siebenheller (clarinet), with marked success, and all the pieces executed by the band were given with excellent effect. Mr. J. Taylor lent valuable assistance as accompanist at the pianoforte.

FARNHAM, SURREY.—Two sacred concerts have recently been given in aid of the funds for the erection of a new Congregational Church, the first of which was well attended; and at the second, which took place on the 23rd April, the Town Hall was crowded with an attentive and appreciative audience. Choruses by Kent, Scott, and Attwood, and songs from the works of Handel, Mendelssohn, Beethoven, &c., were well rendered by Miss D'Elbion, Miss Spencer, Miss Chilton, Miss Heathcote, and Mr. Ransom. The concerts were conducted by the organist of the Church (Mr. Lewis Tilly), and the accompaniments supplied by Mr. Walter Tilly. The performances have been quite a success, in both a musical and pecuniary sense.

HEREFORD.—The postponed Easter concert of the Hereford Choral Society was given at the Shirehall on Tuesday evening, the 23rd April. Mr. Townshend Smith conducted, and the principal singers were Mrs. Sicklemore, Miss L. Broad, Mr. Entwistle, Rev. A. Robinson, Rev. T. H. Belcher, Rev. W. D. V. Duncombe, and Mr. Lambert. The programme included a choice selection of sacred music, well adapted for performance at the Easter season. Mendelssohn's 42nd Psalm, Spohr's Cantata, *God, Thou art great*, and Mozart's Twelfth Mass, were most carefully rendered, and the concert was in every respect highly satisfactory.

HONLEY.—On Whit Sunday the annual festival, in connection with St. Mary's Church, took place. The Psalms were chanted to Ouseley in E and Barnby in E. The *Magnificat* to Palestrina in D, and the *Bene Misericordie* to Turle in G. The anthem was "The Lord is my strength" (Sir John Goss). The service was exceedingly well performed, the Psalms and Canticles being sung with the utmost precision. The anthem was most skillfully performed by the choir, which was augmented for the occasion to upwards of 100 voices. The sermon was preached by the Rev. Dr. Harrison. Mr. J. C. Beaumont presided at the organ with his usual taste and skill.

JERSEY.—Herr Standhaft's Oratorio, *Solomon's Temple*, recently produced here, has been thoroughly and deservedly successful, and there can be little doubt that a repetition of the work will raise the composer still higher in the estimation of the public. The local press speaks of the music in the warmest terms of commendation: the solos, especially "Solomon's Prayer" (assigned to the tenor), it is said produced a marked effect, the choruses are stated to be written with an intimate knowledge of the requirements of sacred choral music, and the instrumentation to evince much feeling for appropriate colouring throughout. This Oratorio is the first original composition of any merit performed for many years in Jersey; and Herr Standhaft has a right to congratulate himself upon the excellent result of his labours.

KENDAL.—A very excellent performance of Handel's *Judas Maccabæus* was given at Albert Buildings on the 8th ult., the principal vocalists being Miss A. A. Clelland, Messrs. N. Dumville, George Allan, and H. E. Stansfeld. The choruses were exceedingly well rendered, but wanted more space for their due effect than the room afforded. Miss Clelland sang with much expression and intelligence, especially the "Pious orgies" and "From mighty kings," and the other solo parts were also sustained with commendable care. The concert was under the direction of Messrs. W. B. Armstrong and W. Smallwood. The proceeds of the performance, which were highly satisfactory, were to be handed over to the Industrial Exhibition Fund.

LEEDS.—On the 21st ult., Dr. Spark gave an Organ Recital to a large audience. The programme consisted of a March, composed by Gounod for the Pope; an Andante in C, from Beethoven's Sonata in G; a Postlude in D, by Mr. Henry Smart; and one of Mendelssohn's "Songs without words," preceded by an extempore introduction by Dr. Spark; an Offertory, by A. Guilmant; and the "Hallelujah," from the *Messiah*. There were several musicians present, and among them Mr. Henry Smart, who takes a first rank among English, and indeed modern, composers. This gentleman, after the rehearsal, sat down at the instrument, and delighted a select few with his extraordinary improvisations. Mr. Smart, who is well acquainted with the resources of the organ, expressed his appreciation of its tone and varied beauties.

LIGHTON BUZZARD.—On the 16th ult., the members of the Leighton Buzzard and Linslade Choral Society gave their fourth concert in the Corn Exchange, before a numerous and fashionable audience. Handel's Oratorio, the *Messiah*, was selected for performance, the principal parts being sustained by Miss Bessie Emmett, Miss A. Newton, Mr. Selwyn Graham, and Mr. Edwin Holland. Miss Emmett especially distinguished herself in "Rejoice greatly" and "I know that my Redeemer liveth" (the first being enthusiastically encored). Miss Newton was highly successful in "He shall feed his flock" (which was also re-demanded), the Passion music was rendered with much devotional feeling by Mr. Graham, and Mr. Holland's excellent bass voice was heard to great advantage in "Why do the nations?" Mr. Dearden played the *obbligato* to "The trumpet shall sound," and the orchestra, under the leadership of Mr. Bell (of London), was thoroughly efficient. The choruses, especially "For unto us," "All we like sheep," and the "Hallelujah," were admirably given, and reflected the utmost credit upon the training of Mr. Mortimer, who conducted the performance with much ability. Mr. Butcher presided at the harmonium.

LINCOLN.—The members of the St. Peter-at-Arches Vocal Union gave their last concert of the season in the National School-room, Silver Street, on Tuesday, the 30th April, before a large and appreciative audience. The programme contained several fine part-songs by Leslie, Hinton, Berger, Pearson, &c., which were effectively rendered by the class. Miss Matkin possesses a good contralto voice, and received an encore for her song, a compliment likewise awarded to Miss Blanche Lake for her rendering of Levey's "Esmeralda." Mr. J. B. Mawer, the organist of the church, conducted, and Mrs. Mawer accompanied throughout in a highly creditable manner.

LISKEARD.—The concert of the Liskeard Choral Society on the 1st ult. was very successful, and the Society commences this season in a flourishing condition, much of its prosperity being due to the energetic honorary secretaries, Mr. John Childs and Mr. R. Courtney. The concert opened by Mr. John Rogers, of London, singing Mendelssohn's air, "O for the wings of a dove," in a most effective manner, the choir giving the choruses with much precision. In Mr. Lohr's fine Cantata, *Ave Maria*, the chief solo was admirably taken by Miss Julia Elton. The opening chorus in Spohr's *God, Thou art great*, was rendered most creditably, and Mr. Rogers's solo, "Thou earth wait sweet incense," won for him great commendation. A burst of well-merited applause followed the duet, "Children, pray this love to cherish," by Miss Elton and Mr. Rogers. Mr. J. E. Moon, of Plymouth, excellently accompanied the vocalists on the harmonium, and Mr. Fauli, pupil of Mr. Lohr, presided at the pianoforte with much skill. The second part of the entertainment was devoted almost entirely to secular music, one of the most attractive pieces being Messrs. Lohr and Moon's piano and harmonium duet from Meyerbeer's *Le Prophète*, which was loudly re-demanded. Mr. Lohr conducted the concert with his usual ability.

LIVERPOOL.—The sixth concert of the Philharmonic Society for the year was given on the 30th April; principal performers, Madame Patey, Signor Caravoglia (in place of Mr. Sims Reeves, unable to appear), and Herr Straus, solo violin. The orchestral portion of the music consisted of Auber's Overture to *Masaniello*, Beethoven's to *Egmont*,

Mozart's *Jupiter Symphony*, and Mendelssohn's "Cornelius March." Madame Patey's solos were "Verdi Prati" (Handel), "Pieta Signore" (Stradella), and "Golden days" (Sullivan), the first and last of which were encored, but only the last repeated. Signor Caravoglia gave "Vi Rravviso" (Bellini), and a Barcarole by Mattel, which, being encored, was replaced by "Non più andrai," sung with great spirit, and charmingly accompanied on the pianoforte by Sir Julius Benedict. Herr Straus played with much effect Spohr's 9th Concerto, in D minor, a Cavatina, Op. 85, No. 3, by Joachim Raff; and some characteristic Hungarian dances, "after Brahms," by Joachim. The part-music, which went very well, comprised two part-songs by Reinecke, "To my barque" and "Sir Spring," and H. Hugo Pierson's Naval Ode, "Ye Mariners of England" (encored) and "Bridal day," from William Tell.

LOWER BROUGHTON, MANCHESTER.—On Saturday, the 11th ult., Mr. C. H. Shepherd, A.R.A., of Newcastle-on-Tyne, gave an Organ Recital from the works of Bach, Mendelssohn, &c., on the new organ built by Mr. Jardine, in the Church of the Ascension, to a large and fashionable audience. Mr. Shepherd also presided at the Sunday evening service, when the choir of the church was assisted by some of the Cathedral choristers.

OLDHAM.—The new organ in St. Thomas's Church, Moorside, built by Messrs. Hill and Son, London, was opened on the 26th inst., by Mr. J. V. Roberts, Mus. Bac., Oxon., organist of the Parish Church, Halifax.

OXFORD.—The Oxford Choral Society gave an admirable performance of Mendelssohn's *Athalie* and Rossini's *Stabat Mater* on the 24th April. The principal vocalists were Miss Annie Sinclair, Miss Hill, Miss Marion Severn, Mr. Kerr Gedge, and Mr. Halliwell. The band was largely augmented by professionals from London, Mr. Frank Amor being leader, and Mr. Alchin, Mus. Bac., conductor. The illustrative verses to *Athalie* were recited by the Rev. James Paton with much taste and feeling, and the concert altogether was most successful, a result which must be very gratifying to Mr. Alchin, the conductor, who has been indefatigable in his efforts to bring the Society to its present efficient state.

PAISLEY.—The Tonic Sol-fa Institute gave the last concert of the season on the 27th April, at the Drill Hall, when an excellent programme of part-music was selected, amongst the most effective of which were "Up, quit thy bower," "Come, Madeline, come," "When winds breathe soft," and the French part-song, "The comrades' song of hope." Mr. John A. Brown conducted with his accustomed ability, and the performance was in every respect thoroughly satisfactory.

PERTE.—The Euterpean Society, under the leadership of Mrs. Hempel, gave its second rehearsal for the season, in the City Hall, on Monday, the 13th ult. The first part consisted of Mendelssohn's 42nd Psalm, Spohr's *God, Thou art great*, the Tenor Aria, "In native worth," from Haydn's *Creation*, and the Quartet, "Honour and glory," from Costa's *Naaman*. The second part included the following part-songs—Mendelssohn's "May Song," Macfarren's "Who is Sylvia," J. G. Calcott's "Love wakes and weeps," and Benedict's "Hunting song."

PLYMOUTH.—On the 1st ult., the Plymouth Vocal Association gave a highly successful performance of Handel's Oratorio, *Samson*, at St. James's Hall. The choruses, under the skilful direction of Mr. Lohr, went with much precision and vigour, especially "O, first created beam," "Then round about the starry throne," "Fixed in His everlasting seat," and "Let their celestial concerts," all of which were received with the warmest demonstrations of applause. The solos were excellently rendered, Miss Spiller in "Let the bright Seraphim" (with the brilliant trumpet obbligato of Mr. Fly), Mr. Rogers in "Total eclipse," and Miss Julia Elton in "Return, O God of Hosts," creating a marked effect upon the audience. The orchestra was thoroughly satisfactory, and Mr. Fauli presided with much ability at the harmonium.

PONTERFAC.—On Whit Tuesday, a performance of sacred music was given by the members of the Sheffield Choral Society, on the occasion of the opening of a new organ in the Primitive Methodist Chapel, Edward J. Lee, Esq., the conductor of the Society, most ably officiating, and the powers of the instrument (supplied by Messrs. Brindley and Foster) being displayed to the greatest possible advantage. The first part of the programme consisted of selections from the *Messiah*, the solos and choruses of which were rendered in a highly efficient manner. The second part comprised anthems by Whitfield, Kent, and Wesley; selections from Elijah, and Mendelssohn's "Hear my Prayer," the principal vocalists being Mrs. Lee, Mrs. Charlesworth, Mrs. House, Mrs. Hague, Miss Hydes, Messrs. Edgington, Holloway, Makin, Wilson, Hague, Wildgoose, Styling, and Gaunt. At the close of the entertainment, a vote of thanks was passed to the vocalists and their able conductor, and a hope expressed that opportunities would again be afforded of hearing similar entertainments by this Society.

PORT ELIZABETH, CAPE OF GOOD HOPE.—Mr. Newbatt's benefit concert, on the 5th April, attracted one of the largest audiences ever known in the Town Hall. The programme contained several choruses and glees, which were exceedingly well given. Amongst the solos mention must be made of "The Return," a song composed by Mr. Newbatt, and excellently sung, "The nightingale's trill," "The skipper and his boy," and "Marching along," all of which were admirably rendered and elicited much applause. The concert was in every respect thoroughly satisfactory.

RED HILL, SURREY.—A very successful concert, consisting of Romberg's *Lay of the Bell*, and a miscellaneous selection, was given at the Market Hall, on Thursday, the 9th ult., under the able conductorship of Mr. H. T. Fringuer. The band and chorus consisted of upwards of 70 performers. The solos were taken by Miss Trevelyan and some amateur vocalists of the neighbourhood. The concert was in aid of the funds of the Working Men's Institute, and was under the immediate patronage of W. B. Waterlow, Esq., Mayor of Belgate.

SCARBOROUGH.—On Whit Monday the soirée of the Parish of St. Mary's took place in the Londesbro' Rooms. After tea the Vicar, Canon Bleint, made a speech relating to parish affairs, which was succeeded by a concert, the performers being a few amateurs, assisted by the members of the choir of the three churches of St. Mary's Parish, conducted by Mr. John Naylor, Mus. Bac., organist of the parish church. The first part consisted entirely of selections from Haydn's *Creation*. Mrs. Neumanns in "With verdure clad," and Master Hilton Turner in "The marvellous work," being especially commendable. The second part was secular, the three choirs giving several part-songs, and Mr. James Bland singing Lover's "Three Ages," with taste and feeling. — Sykes, Esq., proposed a vote of thanks to the ladies and gentlemen of the choir for their services, and his allusion to the event of Mr. Naylor, the conductor, having lately passed the examination of Mus. Doc., Oxon., was much applauded. The large hall was full.

SHEFFIELD.—On the 25th April, Miss Clara Linley gave a Pianoforte Recital in the Music Hall, Surrey-street. Her performance was marked by much intelligence; and in a programme which severely taxed her powers, she was highly successful, Beethoven's Sonata in D (Op. 28) being especially worthy of commendation. Mr. J. Peck lent valuable assistance on the violin, and Miss Pattie Hargreaves was warmly received in all her songs, one being enthusiastically re-demanded. —The Sheffield Choral Society gave its first miscellaneous concert on Monday, the 29th April, in the Bath Saloon, before a large audience. The part-music, consisting chiefly of a selection of Bishop's glees, was most efficiently rendered, especially "Merry boys, away," "Now by day's retiring lamp," and "Strike the lyre." The remainder of the programme consisted mostly of songs, trios, and duets, which were received with much applause. The principal singers were Mrs. House, Mrs. Charlesworth, Mrs. Hazen, Miss Spoor, Messrs. Styring, Kay, Edgington, Makin, Taylor, Wilson, and Hague. The able director of the Society, Mr. E. J. Lee, most efficiently discharged the duties of conductor and accompanist.

TRURO.—A successful musical festival was held on the 2nd and 3rd ult., in aid of the funds of the Royal Cornwall Infirmary. The professional vocalists were Miss E. Spiller, Miss J. Elton, Mr. Rogers, and Mr. Winn. Principal violins—Messrs. Rice, Hemmings, and Baker; principal Cello, Mr. J. H. Nunn; Trumpet, Mr. Fly; Organist, Mr. W. S. Hoyte (All Saints', Margaret-street). The first evening (sacred) included a very perfect rendering of Rossini's *Stabat Mater*, followed by a selection from the principal Oratorios. All the solos were well-given, and the precision of the chorus called forth the highest praise from both audience and professionals. On the morning of the second day, Mr. Hoyte gave a Recital on the Concert Organ (a fine instrument by Messrs. Hill and Son, London), and showed his great facility and power in a very varied programme. In the evening a secular concert was given, the professional singers contributing some excellent songs, duets, quartets, &c., and the choir several operatic choruses and unaccompanied part-songs. Mr. H. G. Trembath, Mus. Bac., was the conductor on both evenings, and it is gratifying to record that the net profits of the series of concerts was rather over one hundred pounds.

TUENHAM GREEN.—A concert, for the benefit of Mr. Lawrence, the conductor of the Musical Society, was given in the National School on Monday, the 13th ult. Among the pieces deserving of notice were the duets "I would that my love" (encored) and "The Cousins" by the Misses Blandens. In "Non e vero" and "The Cuckoo" Miss Julia Blandens was highly successful, the latter song being most enthusiastically re-demanded. "The Valiant Knight" (sung by Mr. C. Lester), and three buffo songs by Mr. Broomfield, elicited much applause, and a Fantasia, played by the composer, Herr Kloss, was most warmly received. Mr. Lawrence (who sang "Adelaide," and the duet, "The Moon has raised her lamp," with Mr. Lester) is deserving of considerable praise for the care he has taken to render the Society efficient.

WARRINGTON.—The Warrington Musical Society brought the season to a very successful close on Tuesday evening, the 30th April, when, without any aid from professionals, Barnby's Sacred Cantata, *Rebekah*, and Professor Sterndale Bennett's Pastoral, *The May Queen*, were performed. Mr. Barnby's Cantata appears to be a composition of remarkable power and beauty. The choruses, which are very effective, received every justice at the hands of the members, under the *baton* of Dr. Hiley. The bass part, Eliezer, was very efficiently sung by a well-known Warrington amateur who possesses a powerful and flexible voice. The soprano part, Rebekah, was also very carefully rendered. The choral portion of *The May Queen* was given in a style which left little to be desired; and the solos were gone through in a manner which indicates that this department only requires assiduous cultivation to become one of the most successful features of the Society.

WESTON-SUPER-MARE.—On Thursday evening, the 16th ult., Mr. Arthur E. Dyer gave the last of the series of Popular Concerts in the Assembly Rooms, which were crowded in every part. The principal vocalists were Miss Rosalia Lanza, Mr. J. Norville, and Mr. W. Drayton, all of whom were highly effective in their solos, and elicited much applause. The instrumentalists were Miss Minnie Elwell, concertina (pupil of Mr. Dyer), Mr. A. W. Waite (violinello), Mrs. Leonard Hayward and Mr. A. E. Dyer (pianoforte). The programme included a Trio by Haydn, for pianoforte, violin, and violinello, Mendelssohn's Sonata in B flat, for pianoforte and violinello, and several instrumental and vocal pieces of a more popular character. The series of concerts, now concluded, have been thoroughly successful, and the classical compositions introduced have always been much appreciated.

WOOLWICH.—Miss Mascall's annual concert was given at the Town Hall on the 25th April, before a numerous audience. A feature in the performance was the introduction of the Piano Quatuor, a new instrument combining the effects of the piano, violin, organ, &c., the capabilities of which were well displayed in the course of the concert by M. Peltan. Miss Mascall was highly successful in the instrumental compositions which were set down for her, her execution of a piece of her own, "The streamlet and torrent," being especially admired. Several

vocal solos were given by Miss Nellie Rice, Miss Day, Miss Geo. Messers, G. Strangward, and D. Davies, all of which were well received. Miss Wheeler made a successful *début* as a pianist in an effective little piece, and afterwards joined Miss Day in a vocal duet. The concert was in every respect, thoroughly satisfactory.

ORGAN APPOINTMENTS.—Mr. T. Ridley Prentice, to Christ Church, Lee. —Mr. Geo. F. Geausent (formerly of Leominster, Herefordshire), to the Parish Church, Hampstead. —Mr. Alfred Pearce Standley (Organist of High Wycombe, Bucks), Organist and Choirmaster to the Parish Church, Bury, Lancashire. —Mr. John C. Chevelay (late of St. Lawrence's, Southampton), Organist and Choirmaster S. Andrew's, Hastings. —Mr. Alfred Payne (late Organist and Choirmaster to St. John's, Walworth), to the Parish Church of St. John's, Southwark. —Mr. John Gower, Organist and Choirmaster to the Royal chapel of All Saints, Windsor Great Park. —Mr. H. Waite (pupil of Mr. R. Taylor, Brighton College), to St. Mary's, Hull.

CHOIR APPOINTMENT.—Mr. Henry Allman (late of New College Choir, Oxford, England), Tenor in Christ Church Choir, Louisville, Kentucky.

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4. HE GAVE THEM HALSTONES.

- No. 5. SING UNTO GOD.
6. HALLELUJAH.
7. LIFT UP YOUR HEADS.
8. LET US BREAK THEIR BONDS
ASUNDER.

- No. 9. FOR UNTO US A CHILD IS BORN.
10. HE TRUSTED IN GOD.
11. BUT THE WATERS OVERWHELMED THEM.
12. THE HORSE AND HIS RIDER.

(To be continued.)

The present publication has been undertaken with a view to supply a musical want long felt by amateurs and lovers of the organ, i.e. an edition of HANDEL'S CELEBRATED CHORUSES arranged for the organ with pedal obligato, that shall be effective, combining all the salient parts of the score, and yet at the same time be within the reach of those performers who have not made the instrument their entire study. We have, it is true, many arrangements; some for "Organ or Pianoforte," others by our most eminent organists. The first belong to a past age; the second, in all cases, are only fit for professional performers, and require an amount of skill for their proper execution rarely attained by amateurs. In the present edition, the notation has been carefully studied so as to simplify the reading, whilst the pedals, in all cases of difficulty, have the assistance of the left hand of the performer. Many other points have been considered so as to render the arrangement fitted to the object it has in view—to supply an edition of HANDEL'S CHORUSES for the Organ expressly for the amateur.

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